

DOCTOR WHO

YEARBOOK



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A Brief History of Space and Time

Season Guide

Recurring Cast: Doctor (with) companion who appeared throughout the season (and) companion who appeared in various stories throughout the season (featuring) characters who are not companions but appeared in more than one Doctor Who story played by the same actor.

Serials:		Production Dates:	Transmission Dates:
Story Code	Title (number of episodes)	The dates between which filming or studio recording began and ended	The date on which the programme was broadcast in the UK
Repeats:	Title		The date on which the repeat was broadcast in the UK
Writers:	Name of writer [story code]		
Directors:	Name of director [story code]		
Producers:	Name of producer		
Script Editor:	Name of story/script editor		
Studios:	Where studio recording took place [story code]		
Locations:	Where location filming took place [story code]		
Title	Ratings (m): number of viewers in millions	RI / AI (%): percentage of viewers who enjoyed the story	Working Titles: Title (if different) used while the show was in stages of pre-production and production

Unused Story: Title (if known) and author (if known) of stories considered and/or paid for but no recording or filming took place.

SEASONS 1 - 3

Compiled by Andrew Pixley and Stephen James Walker

An old man in a junkyard, two schoolteachers and an unearthly child... the legend begins.

STAR BEAST II

The first of two brand-new sequels to the Fourth Doctor's strip adventures from the early days of *Doctor Who Weekly*. Beep the Meep is out of jail and he wants his Black Star Drive back. Written by Gary Gillatt, with art by Martin Geraghty.

CROSSWORD

SEASONS 4 - 17

Compiled by Andrew Pixley and Stephen James Walker

The First Doctor hands the baton to the Second and black-and-white gives way to colour. The Third Doctor joins UNIT, while the Fourth returns home, then befriends a metallic dog and a Time Lady.

VALLEY OF THE LOST

An unmade story written by former *Doctor Who* producer Philip Hinchcliffe, exclusively uncovered by Austen Atkinson-Broadbelt.

SEASONS 18 - 20

Compiled by Andrew Pixley and Stephen James Walker

After the Fourth Doctor drops from a radio telescope, the Fifth sits up and discovers recursive occlusion. Meanwhile Sarah Jane unwraps a present from an old friend.

MARY RIDGE

The director of *Terminus* tells Joe Nazzaro and Sheelagh Wells about her triumphs and disappointments in bringing the Vanir, the Garm and Lazar's Disease to the Twentieth Anniversary season.

THE FIVE DOCTORS

Compiled by Andrew Pixley

The Time Lord's first five incarnations are brought together to face old foes and meet old friends.

SEASONS 21 - 22

Compiled by Andrew Pixley and Stephen James Walker

The Fifth Doctor dies an heroic death, paving the way for the Sixth to arrive with a splash of colour and a penchant for cats.

JUNKYARD DEMON II

The second of two brand-new sequels to the Fourth Doctor's strip adventures from the early days of *Doctor Who Weekly*. Flotsam and Jetsam have set themselves up with a nice second-hand business - until Joylove McShane decides it's time for a hostile takeover. Written by Alan Barnes, with art by Adrian Salmon.

SEASONS 23 - 26

Compiled by Andrew Pixley and Stephen James Walker

After the Sixth Doctor goes on trial for his lives, past, present and future, the Seventh goes in search of truth, justice and hot tea.

THE NINETIES

Compiled by Andrew Pixley, Gary Gillatt and Gary Russell

New Adventures, films, American television networks, comics and lots more than just thirty years in the TARDIS. What next for *Doctor Who*...?

Editor Gary Russell

Associate Editor Gary Gillatt

Designer Paul Vyse

Editorial Team Marcus Heaton, Scott Gray, Philip MacDonald

Production Mark Irvine, Irfan Yunis

Marketing & Promotions Yvonne Taylor, Chris McCormack

Art Director Helen Nally

Editorial Director Paul Neary

Financial Director Caroline Aubrey

Managing Director Mike Hobson

Chairman Jim Calton

Thanks to Adrian Rigelsford and Steve Merritt

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While Wilson and Webber continued to work on the concepts and characters, and Webber came up with a tentative idea for a first story entitled *Nothing at the End of the Lane*, May 1963 saw the appointment of the highly experienced staff producer/director Rex Tucker to take charge of the production. At this time, internal restructuring meant that the old producer/director role was being phased out and the Script Department abolished. Wilson was being transferred to become Head of Serials – the department which would make *Doctor Who* (as the series had now been named). Tucker's job was therefore essentially that of a caretaker, until a new production team could be set up to take over.

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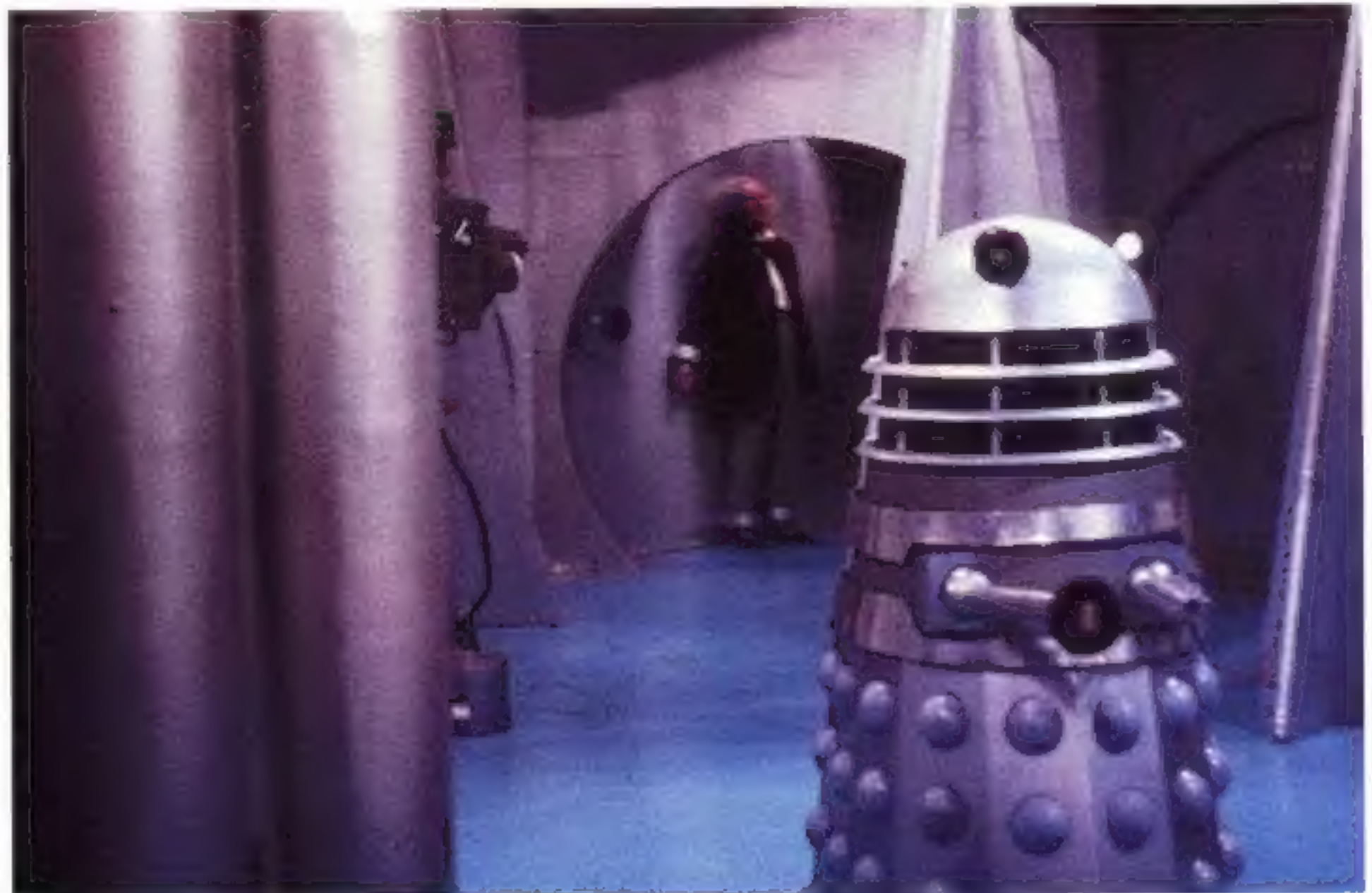
By the beginning of August, preparations were in hand to publicise the new series. Also, having previously considered commissioning the avant-garde French group Les Structures Sonores, Lambert decided to ask the BBC's Radiophonic Workshop to collaborate with television composer Ron Grainer to create the series' theme music. Graphic designer Bernard Lodge was invited to design a title sequence. Inspired by the work of another designer, Ben Palmer, he put together a sequence using a technique known as howl-around, which was realised in the studio by electronic effects specialist Norman Taylor when shooting for the sequence took place on Tuesday 20th August at the BBC's Television Film Studios in Ealing.

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On Thursday 19th September the first filming for *The Tribe*

Far left:
Barbara (Jacqueline Hill) and Ian (William Russell) keep an eye on their mysterious pupil Susan Foreman (Carole Ann Ford) in the first story 100,000 BC.

Below:
The Doctor (William Hartnell) and Susan are captured by the Daleks.
The Daleks.
Photos © BBC Video



Season One

Recurring Cast: William Hartnell (*Doctor Who*) with William Russell (Ian Chesterton), Jacqueline Hill (*Barbara Wright*), Carole Ann Ford (*Susan Foreman*)

Serials:	Production Dates:	Transmission Dates:
A 100,000 BC (4)	19*09*63 – 08*11*63	23*11*63 – 14*12*63
B The Daleks (aka <i>The Mutants</i>) (7)	28*10*63 – 10*01*64	21*12*63 – 01*02*64
C Inside the Spaceship (2)	17*01*64 – 24*01*64	08*02*64 – 15*02*64
D Marco Polo (7)	13*01*64 – 13*03*64	22*02*64 – 04*04*64
E The Keys of Marinus (6)	20*03*64 – 24*04*64	11*04*64 – 16*05*64
F The Aztecs (4)	13*04*64 – 22*05*64	23*05*64 – 13*06*64
G The Sensorites (6)	29*05*64 – 03*07*64	20*06*64 – 01*08*64
H The Reign of Terror (6)	15*06*64 – 14*08*64	08*08*64 – 12*09*64

Repeats: **100,000 BC** (first episode only)

30*11*63

Writers: Anthony Coburn [A], John Lucarotti [D, F], Terry Nation [B, E], Peter R Newman [G], Dennis Spooner [H], David Whitaker [C]

Directors: Christopher Barry [B], Frank Cox [C, G], John Crockett [D, F], John Gorrie [E], Henric Hirsch [H], Waris Hussein [A, D], Richard Martin [B, C], Mervyn Pinfield [G]

Producer: Verity Lambert **Associate Producer:** Mervyn Pinfield **Story Editor:** David Whitaker

Studios: Lime Grove Studio D [A-G], Lime Grove Studio G [H], Television Centre Studio 3 [F, G], Television Centre Studio 4 [G, H], Ealing Television Film Studios [A, B, D, F, G, H]

Locations: Denham and Gerrards Cross, Bucks [H]

	Ratings (m):	RI (%):	Working Titles:
100,000 BC	5.9	58	<i>The Tribe of Gurn</i>
The Daleks (aka <i>The Mutants</i>)	9.0	62	<i>The Survivors, Beyond the Sun</i>
Inside the Spaceship	10.2	61	
Marco Polo	9.5	61	<i>A Journey to Cathay</i>
The Keys of Marinus	9.1	61	
The Aztecs	7.5	60	
The Sensorites	6.9	58	
The Reign of Terror	6.7	55	
100,000 BC (first ep. repeat)	6.0	-	

Unused Stories: *The Giants* by C E Webber; *The Living World* by Alan Wakeman; *The Robots* (aka *The Masters of Luxor*) by Anthony Coburn; *Britain 408 AD* by Malcolm Hulke; *The Hidden Planet* by Malcolm Hulke; Minisculs story (title unknown) by Robert Gould; *The Red Fort* by Terry Nation; Minisculs story (title unknown) by Margot Bennett; Post-Spanish Armada story (title unknown, possibly *The New Armada*) by David Whitaker

Doctor Who was born out of conflict. Specifically, this was a conflict between the go-ahead, commercial-minded style of programming brought to the BBC in 1963 by new Head of Drama Sydney Newman, and the traditional, more high-brow approach favoured by the old guard, as personified in particular by BBC's Chief of Programmes Donald Baverstock. Fortunately, Newman was a man who thrived on conflict. As the series' second producer John Wiles would later disapprovingly recall: 'He liked nothing better than to hear that two producers had had a punch up in the Gents.

"Great!" he would say. "That's creative conflict, man!"

The idea of mounting a science-fiction series had been mooted some time prior to Newman's arrival at the BBC. Between April and July 1962, the staff of the Script Department, headed by Donald Wilson, had produced two reports on science-fiction, investigating the possibility of identifying some published stories that would be suitable for television adaptation. Although well-received, these reports had indicated only a limited understanding of the genre, and had failed to consider a number of such programmes already produced by the BBC. It is perhaps not surprising that little work was done in this area until after Newman took up his post at the end of the year.

It was in March 1963 that Baverstock raised with Newman the need for a new Saturday evening serial to fill the slot between the sports programme *Grundstand* and the pop music show *Juke Box Jury*. After he had considered a number of other possibilities, it was the science-fiction idea that Newman chose to adopt.

At the end of March, Wilson convened a meeting with three of his staff members, Alice Frick, John Braybon and C E Webber, to get the ball rolling on development of the new series. Taking as their starting point the two 1962 reports (which Frick and Braybon had been involved in preparing), they came up with a number of concepts that they thought could be suitable, including – at Wilson's suggestion – that of a time machine. Webber subsequently prepared a note on 'Characters and Setup', proposing that the three leads should be a 'Handsome Young Man Hero', a 'Handsome Well-Dressed Heroine' and a 'Mature Man, 35- 40, With Some "Character" Twist' who together should form a group of scientific consultants known as "The Troubleshooters".

Although he liked the idea of a time machine,



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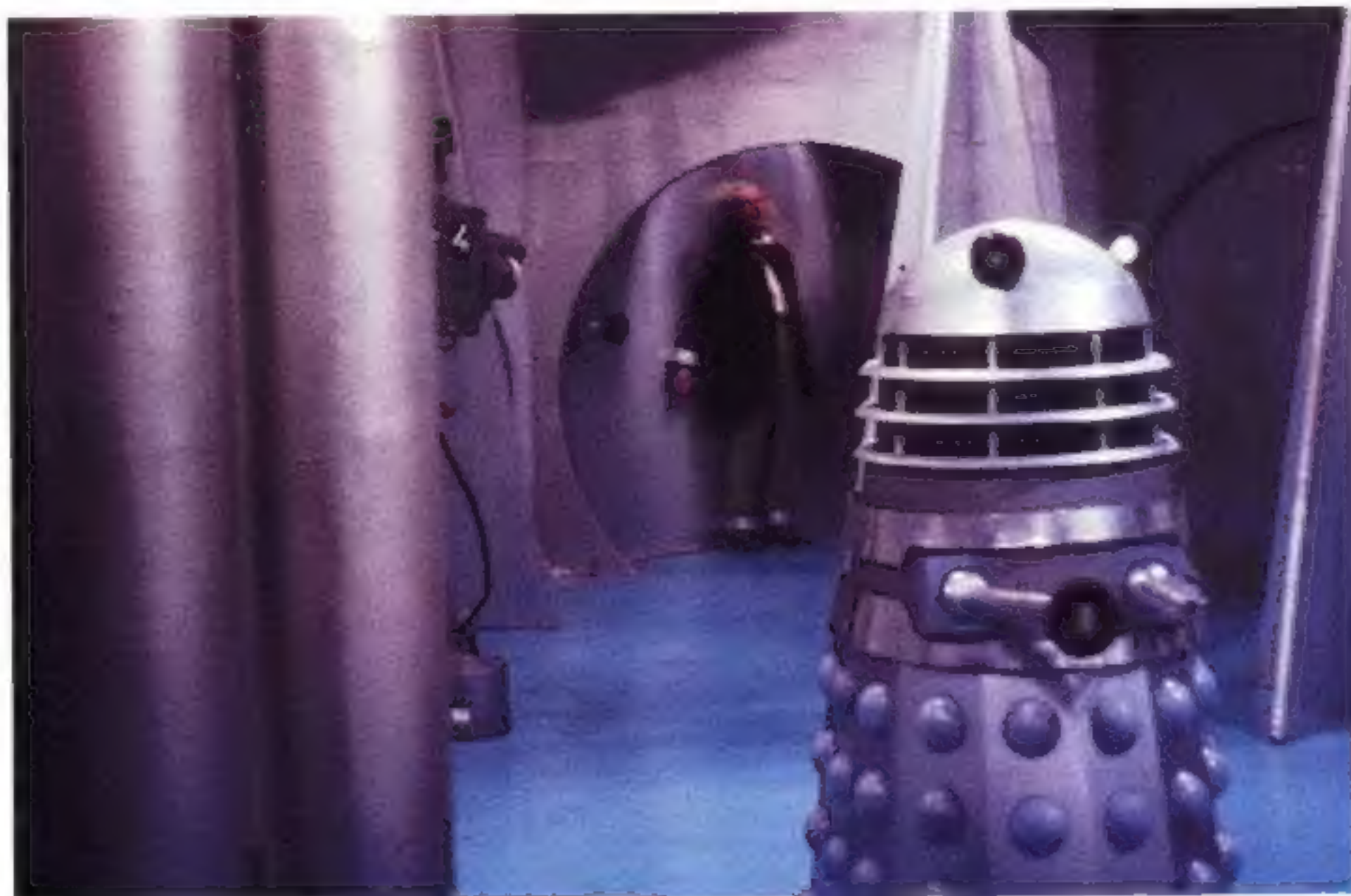
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The Doctor (William Hartnell) and Susan are captured by the Daleks.
The Daleks.
Photos © BBC Video



Right: *Marco Polo (Mark Eden)* is watched by *Susan, the Doctor and Ian* in *Marco Polo*.

Below: *The Doctor and Ian* in discussion in *The Sensorites*. Photos © BBC

of *Gum* was carried out at Ealing. On Friday 27th September there then followed the first videotape recording of an episode in Lime Grove Studio D. This opening instalment was accorded the status of a pilot, the intention being that it could be transmitted if it proved successful or remade if not. On viewing the tape, Newman expressed a number of reservations and decided that the latter course of action should be taken. The new version was recorded on Friday 18th October.

During this period there remained serious concerns within the BBC about the resources needed to meet *Doctor Who's* visual effects requirements. Matters came to a head at the end of October when Baverstock was informed that cost estimates for the pilot episode showed it to have gone way over budget. By the end of October, however, a round of intensive discussions involving Wilson, Lambert and others had agreed a financial basis on which the series could be made, and Baverstock agreed to sanction a run of at least thirteen episodes.

A result of this was that Whitaker had to write a low-budget two-part story, *Inside the Spaceship*, to be slotted in after *100,000 BC* (as *The Tribe of Gum* had now been renamed) and *The Mutants*, just in case the series was then cancelled. Prior to this, the provisional running order had been amended to: *100,000 BC/The Tribe of Gum; The Mutants/Beyond the Sun; Marco Polo/A Journey to Cathay*; the 'miniscales' story by Robert Gould; *The Robots/The Masters of Luxor*; an untitled seven-part historical story by David Whitaker; *The Hidden Planet*, a new Malcolm Hulke idea; *The Red Fort*; and a four-part futuristic story still to be decided.

During the course of the following month, further episodes of the series began to be recorded on a regular weekly basis; and on Friday 22 November – the day of President Kennedy's assassination – Baverstock agreed to extend the run to twenty-six. The following day *An Unearthly Child*, the opening instalment of *100,000 BC*, was finally transmitted. The start of the new series had been publicised by way of television and radio trailers and an article in the BBC's listings magazine *Radio Times*. A widespread power failure prevented many viewers from seeing the episode, and a decision was taken to repeat it the following week, immediately before the second instalment. Wilson was sufficiently pleased, however, to cable Newman (who was visiting the USA) and inform him that the series had got off to a great start.

Well-received though *100,000 BC* was (benefiting from some rather weak opposition on the ITV channels), it was the next serial which really secured *Doctor Who's* future. This was Terry Nation's *The Mutants* (now generally referred to as *The Daleks* to

avoid confusion with the 1972 story of the same title). Wilson and Newman had both expressed dismay on first learning about the Daleks, regarding them as an example of the 'bug-eyed monster' school of science-fiction that they were keen to avoid. They were soon forced to admit that they had made a mistake, however, as – much to the production team's surprise – the creatures proved an enormous hit with the viewing public, sparking off a craze which would become known as 'Dalekmania'. One consequence of this was that the Daleks were quickly in demand to make 'guest appearances' in other shows. Two early examples were a Nation-scripted Dalek sketch, also featuring Hartnell as the Doctor, included in a January 1964 edition of *Junior Points of View*, and a 'How to Make a Dalek' presentation in a March 1964 *Blue Peter* programme, which also showed a clip from the fifth episode of the Dalek story.

Even by the end of 1963 it had become clear that *Doctor Who* was a resounding success, and Donald Baverstock had authorised a further extension of its run to thirty-six episodes (not including the pilot or another remade episode, the first instalment of Nation's Dalek adventure, the original recording of which had been rendered unusable due to extraneous noise from the production assistant's headphones being picked up on the soundtrack).



Following the Dalek story into production was David Whitaker's *Inside the Spaceship*, set entirely within the TARDIS and then the epic historical story *Marco Polo* – which gave designer Barry Newbery a chance to shine after colleague Ray Cusick's success with the Daleks' highly distinctive form. *Marco Polo* also saw *Doctor Who* being accorded the distinction of a *Radio Times* front cover photograph for the first time.

By mid-February 1964, Baverstock had finally given the go-ahead for *Doctor Who* to run for the full fifty-two episodes originally planned. The first two months of 1964 also saw further changes being made in the season's running order. *The Masters of Luxor* was shelved, as was *The Hidden Planet*. Gould's miniscales story and *The Red Fort* were abandoned altogether, although Nation was asked, in the wake of his success with the Daleks, to come up with another futuristic adventure instead. This was *The Keys of Marinus*, which became the season's fifth story. The Doctor made no appearance during the third or fourth episodes, as William Hartnell was on holiday. Similar absences would be arranged for the other regular cast members later in the season.

Around the end of February, two stories were commissioned which would take the sixth and seventh slots respectively in the season's running order. The first of these was *The Aztecs*, another John Lucarotti-scripted historical, and as with *Marco Polo*, Lucarotti endeavoured to ensure that his scripts contained accurate historical details – for example, the fact that the Aztecs had not discovered the wheel. He also afforded the Doctor a gentle romance – an idea that would never be repeated – with the elderly Aztec lady Cameca. It was during the making of *The Aztecs* that Carole Ann Ford took her fortnight's holiday, appearing only on pre-filmed inserts in the second and third episodes.

The Sensorites by Peter R Newman was set, by contrast to *The Aztecs*, in the twenty-eighth century. Jacqueline Hill took her turn to go on holiday during the making of this story, being absent from the fourth and fifth episodes. One of the most notable features of the production was Cusick's set designs, particularly for the structures of the Sensorite city which – drawing inspiration from the work of the Spanish architect Gaudi – included almost no straight lines.

The beginning of April saw the season's eighth story commissioned from Dennis Spooner, a friend of Nation's. This was *The Reign of Terror*, and completing the round of regular cast holidays, William Russell was absent from the second and third episodes of this story, enjoying a brief respite from the series' production routine. This routine subsequently proved rather too stressful for director Henric Hirsch, who collapsed outside the studio gallery during camera rehearsals for the third episode. Lambert brought in John Gorrie (director of *The Keys of Marinus*) to take over for the evening's recording. *The Reign of Terror* featured *Doctor Who's* first ever location filming – two short sequences of the Doctor walking down country lanes, with Brian Proudfoot doubling for Hartnell.

By the spring of 1964, serious consideration was being given to continuing *Doctor Who* for a second year. Around the middle of April, Whitaker even put together a tentative package of serials to make up a further fifty-two week run. After a certain amount of debate, it was agreed that the final two stories of the first production block should be held over to launch the second season on screen. The first season ended with the transmission in mid-September of the final episode of *The Reign of Terror*, giving *Doctor Who* a firm foundation for the future.



Season Two

Recurring Cast: William Hartnell (Doctor Who) and William Russell (Ian Chesterton) [J-R], Jacqueline Hill (Barbara Wright) [J-R], Carole Ann Ford (Susan Foreman) [J-K], Maureen O'Brien (Vicki) [L-S], Peter Purves (Steven Taylor) [R-S] featuring Peter Butterworth (The Monk) [S]

Serials:		Production Dates:	Transmission Dates:
J	Planet of Giants (3)	30*07*64 – 11*09*64	31*10*64 – 14*11*64
K	The Dalek Invasion of Earth (6)	23*08*64 – 23*10*64	21*11*64 – 26*12*64
L	The Rescue (2)	16*11*64 – 11*12*64	02*01*65 – 09*01*65
M	The Romans (4)	17*11*64 – 15*01*65	16*01*65 – 06*02*65
N	The Web Planet (6)	04*01*65 – 26*02*65	13*02*65 – 20*03*65
P	The Crusade (4)	16*02*65 – 26*03*65	27*03*65 – 17*04*65
Q	The Space Museum (4)	11*03*65 – 23*04*65	24*04*65 – 15*05*65
R	The Chase (6)	09*04*65 – 04*06*65	22*05*65 – 26*06*65
S	The Time Meddler (4)	10*05*65 – 02*07*65	03*07*65 – 24*07*65

Repeats: None

Writers: Glyn Jones [Q], Louis Marks [J], Terry Nation [K,R], Dennis Spooner [M,S], Bill Strutton [N], David Whitaker [L,P]

Directors: Christopher Barry [L,M], Douglas Camfield [J,PS], Richard Martin [K,N,R], Mervyn Pinfield [J,Q]

Producer: Verity Lambert **Associate Producer:** Mervyn Pinfield [K-M]

Story Editors: David Whitaker [J,K], Dennis Spooner [N-R], Donald Tosh [S]

Studios: Television Centre Studio 4 [J,Q,S], Television Centre Studio 3 [S], Riverside Studio 1 [K-PR], Ealing Film Studios [J,L-S]

Locations: Camber Sands, Sussex [R], Central London [K,R]

	Ratings (m):	RI (%):	Working Titles:
Planet of Giants	8.6	58	<i>The Miniscales</i>
The Dalek Invasion of Earth	11.9	60	<i>The Daleks (II), The Return of the Daleks</i>
The Rescue	12.5	58	<i>Doctor Who and Tanni</i>
The Romans	11.6	51	
The Web Planet	12.6	52	
The Crusade	9.4	50	<i>The Saracen Hordes</i>
The Space Museum	9.2	54	
The Chase	9.4	56	<i>The Daleks (III), The Pursuers</i>
The Time Meddler	8.4	53	<i>The Monk</i>

Unused Stories: Egyptian storyline by unknown author (possibly Dennis Spooner); American Civil War storyline by unknown author; *The Slide* by Victor Pemberton

David Whitaker's initial plan for season two had been to open with an Armada story (possibly his own *The New Armada*, held over from the first season), followed by Malcolm Hulke's *The Hidden Planet* (again, a hold-over script), an Egyptian storyline, the possible use of Anthony Coburn's *The Masters of Luxor*, an American Civil War series and then a Roman story.

The holding over of two serials – *Planet of Giants* and *The Dalek Invasion of Earth* – set a precedent for the early years of the series that the last few stories in production each year would generally start a new season. The first story for the new season was therefore *Planet of Giants* by Louis Marks – a development of the 'miniscale' storyline initially pitched by C.E. Webber and then

worked upon by Robert Gould. Marks delivered a present-day ecological thriller which used the fantasy concept of miniaturisation.

The main change was to be the departure of Carole Ann Ford, who was content to leave when her contract expired at the end of fifty-two weeks. As filming on *Planet of Giants* got underway, Terry Nation put the final touches to his Dalek sequel which would include writing out Susan and replacing her with a new character (probably Saida, who became Jenny in the broadcast version) who, the production team hoped, would be played by Pamela Franklin. Whitaker was also to depart as story editor at this point, with Dennis Spooner appointed as his replacement in August. Although it was agreed that recording would resume in December, Verity Lambert was dissatisfied with Donald Baverstock's cautious confirmation of only thirteen episodes – which the regular cast would be unlikely to accept contracts for. As a result, by the time work began on *The Dalek Invasion of Earth*, a battle for survival in an England of the late twenty-second century (later suggested in Season Three's *The Daleks' Master Plan* to be 2167), the second season had been given an extended six-month guarantee.

August saw the series gaining high-profile press coverage as the Daleks appeared in the heart of London for *Doctor Who*'s first major location shoot. Six days were spent in the capital, at Ealing and on the show's first visit to a quarry (which actually featured as a quarry on this occasion).

In September, John Wyndham, one of several science-fiction authors approached by Spooner, turned down an invitation to write for the series. The interviews for the part of Susan's replacement, who would now make her debut in a two-part introductory serial to start the new recording block, also took place. Nation's Dalek invasion serial was completed at Riverside Studios in September/October, with Hartnell sustaining a back injury which caused him to miss the fourth recording, *The End of*



Tomorrow (in which the Doctor was played briefly by actor Edmund Warwick). Over the summer break before production resumed, Hartnell made another appearance on *Junior Points of View* in late September, talking to presenter Sarah Ward in character as the Doctor.

In October, young Liverpoolian actress Maureen O'Brien was contracted for an initial twelve episodes as 'Susan' – the new character name had yet to be developed. Only two weeks before it opened the new season on BBC1, Donald Wilson decided to reduce *Planet of Giants* from four to three episodes. This was achieved by editing the third and fourth episodes (*Crisis* and *The Urge to Live*) into one (*Crisis*). The regular cast of Hartnell, Russell and Hill earned a five-week break before taping started on Whitaker's *The Rescue* (commissioned in August). This serial would introduce the new companion Vicki – a name settled on after such ideas as Tarini and Lukki were rejected.

The Rescue was made by the same production team as *The Romans*, Spooner's historical farce. *The Romans* was recorded at Riverside over Christmas 1964, a period that was to see a massive increase in the popularity of the series.

Daleks appeared in local news programmes and *Late Night Line-Up*, while 'Doctor Who' began a series of comic strip adventures in TV Publication's *TV Comic* – travelling in the TARDIS with his two grandchildren John and Gillian. Carole Ann Ford signed copies of Souvenir Press' *The Dalek Book* in London and the Daleks invaded *The Daily Mail* Boys and Girls' Exhibition at Olympia. Ratings rose to take *Doctor Who* firmly into the top twenty most-watched shows of the week. November had also seen the publication of the first *Doctor Who* novelisation, *Doctor Who in an exciting adventure with the Daleks*, which was an adaptation by Whitaker of Nation's first Dalek serial, published in hardback by Frederick Muller Ltd. The return of the Daleks had also earned the series another *Radio Times* cover, plus a series of features promoting the metal monsters and their creator. December 1964 saw a Dalek Christmas, with a wide range of toys of variable quality flooding the market and the Geordie group the Go-Gos totally failing to find any chart success with the single *Em Gonna Spend My Christmas With A Dalek*. And as 1965 arrived, film producer Joe Vegoda announced that he was going to adapt Nation's first Dalek story as a comedy-suspense colour movie for cinema release later in the year.

While Vicki was making her television debut, the appearance of gigantic ants known as Zarbi at Ealing Film Studios brought *Doctor Who* to the attention of the press again as work on *The Web Planet*, an ambitious science-fiction serial from Bill Strutton, commenced in late September. Jacqueline Hill was given a week off for *Escape to Danger*, with Barbara held captive off-camera by the Zarbi at a Menoptera slave colony. Pinfield left his post as associate producer, knowing that Lambert was more than capable of handling the BBC's latest success story – described as the Best Children's Programme of 1964 by *The Daily Telegraph*. It was the first and last appearance of the Zarbi, although they and the Menoptera were to feature in both the *TV Comic* strip, and also in the first volume of *The Dr Who Annual*, which was being prepared by the Manchester publishing company World Distributors. They also merited a *Radio Times* cover promoting the first episode of the new serial.

The Web Planet completed recording in February as Whitaker's historical drama *The Crusade* began filming at Ealing, when Russell filmed inserts for *The Wheel of Fortune* that would later allow him a week's holiday. Meanwhile Spooner attempted to organise scripts for a possible third year of production. It was now clear that Russell and Hill were unlikely to renew their contracts,

and so Nation developed a new companion, an astronaut called Bruck, to join the TARDIS crew at the end of his third Dalek serial.

Recordings at Riverside Studios continued into March with *The Crusade* while at Shepperton Studios, horror film star Peter Cushing became eccentric human scientist Doctor Who in Aar's film production *Dr Who and the Daleks*, shooting for seven weeks. New, larger Daleks were created from Raymond Cusick's original plans, and the scripts for the comedy/thriller adaptation of Nation's story were prepared by co-producer Milton Subotsky. Susan became a little girl in the form of Roberta Tovey and Roy Castle's Ian was a loveable but bumbling boyfriend trying to earn the affections of Doctor Who's other granddaughter Barbara, played by Jennie Linden. The Daleks had also gone on to adventures of their own; their origins and their first steps towards galactic conquest were mapped out by David Whitaker's stories (aided by Terry Nation and Alan Fennell) and Richard Jennings' colourful art on the back page of *TV Century 21*. This new comic was launched in January 1965 and mainly concentrated on coverage of the Supermarionation television series produced by Gerry Anderson.

At the beginning of April, *The Space Museum* started recording. The story was an attempt to explore time paradoxes in the context of a basic science-fiction tale by Glyn Jones. Hartnell was granted a week's holiday during the third episode (with the Doctor an unseen captive of the Moroks) and the presence of a Dalek casing in the museum reminded viewers that the conquerors from Skaro were never far away.

Shooting on Nation's second Dalek sequel, *The Chase*, started around the same time as *The Space Museum* was in studio. The popular press again raced to print photographs of the series' latest aliens: the Mechonoids (a robotic race which failed to achieve the popularity of their enemies from Skaro). The six-part serial had been commissioned by Spooner in mid-December, and was a replacement for another Nation storyline which had been discussed in early October. Spooner decided to leave the BBC – having been offered a job on the expensive film series *The Barons*, by Terry Nation. His replacement as story editor was Donald Tosh (story editor on the BBC soap *Compact*), who at once set about trying to line-up some serials for the now guaranteed third season. At around this time, Spooner also rejected again the two Malcolm Hulke submissions: *The Hidden Planet* and *Britain 408AD*.

The Chase was a big-budget story, with a large amount of filming at Ealing for settings as diverse as the plains of Gettysburg, the court of Queen Elizabeth the First, the deck of the Mary Celeste and the curved metal walkways of the Mechon city on the planet Mechanus. To show the Daleks, Ian and Vicki (the latter pair played by stand-ins) crossing the hot deserts of the planet Aridius, a day of location shooting at Camber Sands took place. The latest pop phenomenon, the Beatles, also featured in the new story when a performance of *Ticket to Ride* recorded for *Top of the Pops* in mid-April was used in the first episode. The new



Previous page:
Susan (Carole Ann Ford) and Ian (William Russell) face enormous problems in *Planet of Giants*. Photo © BBC

Right:
The Doctor (William Hartnell) investigates Vortis, *The Web Planet*.



Left:
*Aliens on Vortis: a
venom grab, a
Menoptra and a Zorbi.
The Web Planet.*

Below:
*The Doctor is
threatened by the
Moroks of The Space
Museum, the
commander (Ivor
Saltier) and Lobos
(Richard Shaw).
Photo © BBC*

companion, Steven Taylor (the re-named Bruck who had briefly been referred to as Michael Taylor) appeared at the end of the serial.

The Daleks met a fiery end not only at Ealing Film Studios in mid-April, but a few days later a further four thousand of them perished at a Northampton factory where Scorpion Automatives were constructing their Dalek Dressing Up Costumes. This was just one of many lines of Dalek toys set to hit the market during the summer, timed to coincide with the release of the Aaru movie. Malcolm Lockyer issued a single of music from the film with *The Eccentric Doctor Who* and was joined by Roberta Tovey to record *Who's Who*. Other Dalek related records of the time included the Earthlings' *Landing of the Daleks*, and *Dance of the Daleks* by the Jack Dorsey Orchestra.

Steven was cast at the very last moment. Peter Purves, who Hartnell and O'Brien had enjoyed working with during an episode of *The Chase* (*Flight Through Eternity* in which he played a comic tourist from Alabama) was recommended to Lambert and Spooner. Contracted a week later for thirteen episodes, Purves was introduced as Russell and Hill left. The next serial had been developed by the departing Spooner to consolidate his character. This was *The Time Meddler*, commissioned in March, an historical story with a difference. It would show someone other than the TARDIS crew intruding on Earth's past.

Filming for *The Time Meddler* in early May also included work for the final episode of *The Chase*, showing the return of Ian and

Barbara to London 1965. Russell and Hill spent a day being photographed at famous landmarks and filmed a couple of sequences at Ealing. As the pair prepared to leave the series, Hartnell made the first of several public appearances as the Doctor, arriving in a vintage car to open a fête for Pembury Hospital in late May. The Daleks too were out and about, with ten of Aaru's versions travelling down to Cannes in early June to promote the forthcoming movie (while two of their comrades featured as static extras in *The Chase* to swell out the BBC's limited Dalek army).

Recording for *The Time Meddler* during June and early July (with Hartnell given a holiday from the taping of the second episode), ran in parallel with filming for *Galaxy 4* – which would form the first serial of the third season. Even before Ian and Barbara had been seen to depart, the tabloids were printing shots of the beautiful Amazon-style women warriors that would be featuring in the next set of adventures for the Doctor.

As BBC1 viewers were watching the Doctor outwit the time-travelling Monk, the Daleks continued their invasion of toy stores and book shops with an ever broadening range of merchandise, and the end of June saw them blast into big-screen colour with the release of *Dr Who and the Daleks*. Takings for the first week were two thousand pounds, and the film went on to become one of the family film box-office successes of 1965. The film had the biggest opening for any British Lion film distribution to that time, the sets toured department stores in major British cities and the movie was very successful in the provinces – so much so that in Bournemouth the shops sold out of all Dalek toys.

During its second television season, the popularity of the show had increased – even to the extent that the William (Doctor Who) Hartnell Fan Club had been established in Stoke-on-Trent. Audiences of around thirteen million had tuned in for some of the episodes shown in early 1965, although audience reaction had been poor for certain serials – notably *The Web Planet*. Competition throughout the year had generally been in the form of ITV's early evening news, the popular variety programme *Thank Your Lucky Stars* and overlaps to imported film series such as *The Forest Rangers*, *The Littlest Hobo* and *Boots and Saddles*.

The ratings were healthy, cast and crew were happy and the Daleks had conquered England... but the bubble was about to burst.



Season Three

Recurring Cast: William Hartnell (Doctor Who) and Maureen O'Brien (Vicki) [T/U], Peter Purves (Steven) [TAA], Jackie Lane (Dodo) [W-BB], Adrienne Hill (Katrina) [U-V], Anneke Wills (Polly) [BB], Michael Craze (Ben Jackson) [BB], featuring Peter Butterworth (The Monk) [V]

NB: No recurring cast appear in serial T/A

Serials:		Production Dates:	Transmission Dates:
T	Galaxy 4 (4)	21-06-65 – 30-07-65	11-09-65 – 02-10-65
T/A	Dalek Cutaway (1)	25-06-65 – 06-08-65	09-10-65
U	The Myth Makers (4)	01-09-65 – 08-10-65	16-10-65 – 06-11-65
V	The Daleks' Master Plan (12)	27-09-65 – 14-01-66	13-11-65 – 29-01-66
W	The Massacre of St Bartholomew's Eve (4)	03-01-66 – 11-02-66	05-02-66 – 26-02-66
X	The Ark (4)	31-01-66 – 11-03-66	05-03-66 – 26-03-66
Y	The Celestial Toy-maker (4)	03-03-66 – 08-04-66	02-04-66 – 23-04-66
Z	The Gunfighters (4)	28-03-66 – 06-05-66	30-04-66 – 21-05-66
AA	The Savages (4)	27-04-66 – 03-06-66	28-05-66 – 18-06-66
BB	The War Machines (4)	22-05-66 – 01-07-66	25-06-66 – 16-07-66

Repeats: None

Writers: Ian Stuart Black [AA, BB], Donald Cotton [U, Z], William Emms [T], Paul Enderson [X], Brian Hayles [Y], John Lucarotti [W], Terry Nation [T/A, V], Kit Pedler [BB, idea], Lesley Scott [X], Dennis Spooner [V], Donald Tosh [W]

Directors: Christopher Barry [AA], Douglas Camfield [V], Michael Ferguson [BB], Michael Imison [X], Michael Leeston-Smith [U], Derek Martinus [T, T/A], Paddy Russell [W], B.I. Sellers [Y], Rex Tucker [Z]

Producers: Venty Lambert [T, T/A], John Wiles [U-X], Innes Lloyd [Y-BB] **Story Editors:** Donald Tosh [T/W], Gerry Davis [W-BB]

Studios: Television Centre Studio 3 [T, T/A, V], Television Centre Studio 4 [T, V], Riverside Studio 1 [U, W-BB], Ealing Television Film Studios

Locations: Ham, Nr Petersham, Surrey; Frensham Ponds, Nr Guildford, Surrey [U], Wimbledon Common, London [W], Virginia Water, Surrey [Z], The Chalfonts, Bucks, Sunningdale, Berks [AA], London, including Tottenham Court Road and Kensington areas [BB]

	Ratings (m):	RI (%)	Working Titles:
Galaxy 4	9.9	54	<i>The Chumbles</i>
Dalek Cutaway	8.3	54	
The Myth Makers	8.3	50	<i>The Mythmakers, The Trojans, The Trojan War</i>
The Daleks' Master Plan	9.3	51	<i>The Daleks (IV)</i>
The Massacre of St Bartholomew's Eve	6.4	52	<i>The Massacre, The War of God</i>
The Ark	6.5	53	
The Celestial Toy-maker	8.3	46	<i>The Toy-maker, The Trilogic Game</i>
The Gunfighters	6.3	38	<i>The Gunslingers</i>
The Savages	4.9	48	<i>The White Savages</i>
The War Machines	5.2	44	<i>The Computers</i>

Unused Stories: *The Face of God* by John Wiles, *The White Witch* by Brian Hayles, *The Hands of Aten* by Brian Hayles, *Story about Eric the Red* (title unknown) by John Lucarotti, *The New Armada* by David Whitaker, *The Space Trap* by Robert Holmes

The latter part of *Doctor Who's* third season would see the ratings slump toward some of their lowest ever levels. There was little indication of this when transmission began with William Emms' *Galaxy 4*. The director originally assigned to this story was former associate producer Mervyn Pinfield. However, after he had completed his initial work, including selecting cast and beginning film insert shooting at Ealing, it became clear that his failing health would prevent him from completing the task. Consequently Derek Martinus, who had just completed the internal BBC director's course, was brought in to take over.

Venty Lambert was credited as producer of *Galaxy 4* and did have some early involvement with its production – it was her decision to make the Draivins women rather than, as Emms had written them, men – but by the time recording began she was on the point of leaving and her successor John Wiles had effectively assumed full responsibility. Similarly, Donald Tosh had now taken over as story editor, although Dennis Spooner had commissioned *Galaxy 4* after Emms had sent in the idea unsolicited.

Following *Galaxy 4*, and made by the same team under Martinus' direction, was *Dalek Cutaway*. Unique in *Doctor Who's* history, this consisted of a single twenty-five minute episode, entitled *Mission to the Unknown*, as a trailer for the upcoming Dalek story, *The Daleks' Master Plan*. The need for *Dalek Cutaway* arose when an extra episode was allocated to the end of the series

second production block and it was realised that the regular cast would be on holiday. It was commissioned from Terry Nation in February 1965, in advance of the story it was intended to trail, which at that point was being planned as a six-parter. This concluding episode of the production block saw Lambert receiving her final credit as the series' producer, although in truth she had now handed over the day-to-day running of the show completely to Wiles.

Between *Dalek Cutaway* and *The Daleks' Master Plan* was a four-part historical, *The Myth Makers*. This was written by actor and playwright Donald Cotton, who in May had accepted Tosh's invitation to work on *Doctor Who* on condition that he be allowed to choose the subject matter and involve some of his colleagues from BBC Radio's Third Programme. The theme he settled on was the fall of Troy – also a long-standing interest of Wiles' – and the colleagues he brought with him included distinguished actors Max Adrian (as King Priam), Barrie Ingham (Paris) and Frances White (Cassandra) and, to provide the incidental music, composer Humphrey Searle. The story did have its serious moments, including a touching romance between Vicki and the Trojan prince Troilus which ultimately resulted in the young woman deciding to part company with the Doctor at the end of the closing episode.

Maureen O'Brien had found herself continually frustrated by poor writing for Vicki during her time in the series, and when she



returned from a holiday for the start of the third production block, she was relieved that it was to form her final four weeks work.

As a replacement for Vicki, the production team devised Katarina, played by Adrienne Hill, who was inserted into the scripts for the last episode of *The Myth Makers* as a handmaiden to Cassandra. They realised that a regular character with no modern knowledge would pose enormous problems for the writers, and concluded that she should remain on a short-term basis only.

The Daleks' Master Plan, at twelve episodes, was double the length originally intended – a change imposed at the end of May 1965 by BBC Controller of Programmes, Huw Wheldon, who apparently took the view that a Dalek-mad public just couldn't get enough of them. It was decided to split the onerous task of writing the story between Nation and Spooner, although Nation was credited with the basic plot ideas. Nation scripted the first five episodes and the seventh, Spooner the remainder. Douglas Camfield was appointed to direct the production, and brought it in on time and under budget. This was despite problems such as scripts being late and generally too short – which meant that he had effectively to improvise film sequences and do a considerable amount of reworking himself – and occasional complaints from the design department that due to insufficient planning time he was asking for more scenery than was ultimately being used.

The story's seventh instalment, *The Feast of Seven*, remains the only *Doctor Who* episode ever transmitted on Christmas Day. It formed a lighthearted diversion from the main action – the production team reasoned that viewers would be in no mood for a grim Dalek tale on this festive occasion – and even contained scenes of pure slapstick reminiscent of Hollywood comedies of the Twenties and Thirties.

Katarina died in the story's fourth episode when, in an act of heroic self-sacrifice, she was ejected from a spacecraft's airlock into

the vacuum – the first companion to be killed. Helping the Doctor for the remainder of the story was Sara Kingdom, played by Jean Marsh, who aged to death at the story's conclusion.

Meanwhile theatre-goers were also thrilling to the Daleks exploits in a stage show entitled *The Curse of the Daleks*. Produced by John Gale Productions, directed by Gillian Howell and designed by Hutchinson Scott, this opened on Tuesday 21st December 1965 at Wyndham's Theatre on London's Charing Cross Road and ran for a fortnight. The script was credited to David Whitaker and Nation, although Nation actually had little to do with it.

Shortly after this, Aarū's second Dalek cinema film, *Daleks Invasion Earth 2150 AD* (working title: *Daleks invade Earth 2150AD*), went into production at Shepperton. Shooting took place between the end of January and late March 1966, after which a few Daleks remained behind to greet a party of visitors from a Russian trade delegation. Publicity for the film was quite extensive; a £50,000 budget even paid for a number of television commercials. However, box office takings when the film went on general release in August were nowhere near as impressive as its predecessor's.

The next televised story was a stark contrast to these futuristic Dalek adventures. John Lucarotti's sombre historical *The Massacre of St Bartholomew's Eve*. Lucarotti's initial suggestion for a story set around the Indian Mutiny and his subsequent idea for one about Eric the Red discovering Newfoundland had both been turned down, so he had been persuaded to write instead about the massacre of the French Huguenots in Paris, 1572.

The production team's early intention had been that Anne, played by Annette Roberson, should become a new companion. However, they quickly realised that her character presented the same potential drawbacks as Katarina's. They were also concerned that the Doctor should not interfere too much in the course of Earth's history by rescuing her from Paris. Tosh therefore wrote in a new closing scene in which the TARDIS lands on Wimbledon Common in contemporary London and Dorothea 'Dodo' Chaplet – possibly a descendent of Anne's, therefore suggesting that the French girl might after all have survived the massacre – stumbles on board, mistaking it for a real police box.

This scene was originally to have ended with an in-joke: when the TARDIS's dematerialisation was heard by two passers-by – Ian and Barbara, who had left the series the previous year. However, possibly due to difficulties in persuading William Russell and Jacqueline Hill to reprise their roles for this short scene, the idea was dropped and the passers-by became an unidentified woman (a friend of director Paddy Russell) and her dog. Cast as Dodo at the end of December 1965 was Jackie Lane, who by coincidence had been interviewed by Lambert and Waris Hussein for the part of the Doctor's granddaughter Susan when the series began (although she had withdrawn herself from consideration when she realised that the contract was to be for as long as a year).

Lucarotti was dissatisfied with the transmitted version of his

Left:
Dodo (Jackie Lane)
meets two of the
creations of The
Celestial Toymaker,
Sergeant Rugg
(Campbell Scott) and
Mrs Wiggs (Carmen
Sidwell).
Photo © BBC.

Below:
The Daleks' Master
Plan begins to take
shape.



story, mainly because Tosh had significantly rewritten the scripts. Particularly objectionable to him was the fact that in Tosh's version the Doctor was absent from much of the action, leaving Steven to take centre stage. In production terms, however, this was virtually unavoidable. William Hartnell had to play not only the Doctor but also the Abbot of Amboise, and – at a time when an episode of *Doctor Who* was recorded almost in one continuous "take" – it was impossible to sanction the number of recording breaks which would have been needed to allow for frequent costume changes between the two characters. Hartnell in fact appeared only in pre-filmed inserts during the story's second episode. By the time *The Massacre of St Bartholomew's Eve* was completed, Tosh had left the series – a development which enabled him to receive a co-writer's credit on the final episode. His successor was Gerry Davis, a young script editor who had requested a transfer to *Doctor Who* after a stint on the BBC's football-based drama *United!*

Tosh's resignation was prompted largely by the fact that in early January 1966 Wiles had also announced his intention to leave.



Above:
The Drahmins from Galaxy 4, led by Mungo (Stephanie Bodmans).

Right:
The Doctor (William Hartnell) and two of *The Savages*.
Photo © BBC

Wiles had never been comfortable in the role of producer, thinking of himself more as a writer and director, and had a generally acrimonious working relationship with Hartnell.

For some time Wiles had been keen to see the series explore the concept of a spaceship as big as a city, and this formed the basis of his final story as producer, *The Ark*, written by Paul Erickson – although he subsequently requested that his then-wife Lesley Scott be given a joint credit, even though she had apparently made no contribution to the scripts. In production terms, *The Ark* marked something of a watershed as its final episode was the first in the series' history to be recorded on a set-by-set basis and assembled into correct scene order only at the editing stage. This approach would still remain very much the exception, however, until the early part of the following decade.

Innes Lloyd was selected by Sydney Newman to succeed Wiles as producer, although he accepted the job reluctantly as he had no interest in science-fiction. He did, however, come to enjoy it as time passed – particularly after he had worked through the stories inherited from his predecessors and was able to institute his own policy of making the series more action-orientated and 'gutsy'.

The Celestial Toymaker was one of the inherited stories, written by Brian Hayles. The scripts were still being edited while Tosh was handing over to Davis and Wiles to Lloyd. Tosh had already carried out significant rewrites, deleting some sequences requiring impracticable visual effects and substituting new material of his own, and Wiles made further changes just before his departure. Another, more radical rewrite was then performed by Davis shortly before the story went into production – an emergency measure forced on him by the fact that BBC Head of Serials Gerald Savory had vetoed an in-joke thought up by Tosh of including the two title characters, George and Margaret, from a popular stage play that Savory had written in the Forties. Davis also removed some of the story's more sinister overtones, giving it a fantasy quality. Wiles was horrified when he saw the final scripts, feeling that they betrayed the story's original purpose.

Hartnell was on holiday during the second and third episodes of this story; his absence explained by having the Toymaker render the Doctor invisible (a device that the production team had initially thought might be used to write the actor out altogether and bring in a replacement, although they were ultimately overruled by Savory).

Donald Cotton's *The Gunfighters* was another inherited story, commissioned by Tosh in November 1965. The latest of the series' attempts at historical humour, it took the form of a spoof Western telling of events culminating in the gunfight at the OK Corral in Tombstone, Arizona in 1881. Running throughout the story was a pastiche Western song, *The Ballad of the Last Chance Saloon*, written by incidental music composer Tristram Cary with lyrics by Cotton and additional quatrains by director Rex Tucker. Tucker's initial intention was that his actress daughter Jane should perform the vocals, but he later decided that her voice was too young for it (although he did still find a role for her as an extra in the story). Instead he gave the assignment to Lynda Baron, who sang to BBC pianist Tom McCall's accompaniment.

The last of the stories initiated by Wiles and Tosh, although it was Davis who eventually commissioned it in January 1966, was *The Savages*. Distinguished television writer Ian Stuart Black had approached the production team with an offer to contribute to the series hoping to impress his children, who were great fans of the Doctor's adventures. *The Savages* was the first story to be given an overall title on screen, as opposed to individual episode titles, and was the final appearance of Steven Taylor, who decides to remain on the planet after its inhabitants ask him to become their new leader. Peter Purves had been concerned for some time about the lack of Steven's character development, and the production team also felt that it was time for a change.

The original intention was that the next story, set in contemporary London and entitled *The War Machines*, would have Dodo visiting a disco and meeting a young man named Richard, or Rich for short, who would become Steven's replacement. However, Lloyd subsequently decided that Dodo should also be written out, leaving the way clear for a new male and female companion team. Consequently Lane made her final appearance in the second episode, and Dodo was said to have gone into the country to convalesce after being rescued by the Doctor from a hypnotic state induced by WOTAN.

The new companions were seaman Ben Jackson and secretary Polly Wright (whose surname was never given on screen) – two up-to-date, 'swinging Sixties' characters very much in line with Lloyd's desire to bring more realism to the series. The parts were given to Michael Craze and Anneke Wills respectively.

The basic idea for *The War Machines* came from discussions Davis had been having with potential candidates for the post of an informal scientific adviser to *Doctor Who* – a move also related to the drive for greater realism. A question he often posed was 'What would happen if the Post Office Tower took over?' The man who came up with the most imaginative answer – which then formed the basis of *The War Machines* – was Doctor Kit Pedler, who subsequently entered into a productive working partnership with Davis. Pat Dunlop, an ex-BBC staff writer, was invited to develop a set of scripts from Pedler's idea, but had to pull out as the delivery dates clashed with work he was already committed to doing on *United!* The project was then passed over in March 1966 to Ian Stuart Black, who became the first person ever to have written two *Doctor Who* stories in a row.

The War Machines concluded *Doctor Who*'s third season after forty-six episodes – the longest single run in the series' history, and arguably the most varied. ♦



STAR BEAST II

AND NOW ON WRATH TONIGHT, WE GO OVER TO THE FINAL GUMMATION AT THAT SENSATIONAL PAROLE BOARD MEETING.

AND THOUGH YOUR CRIMES AGAINST THE RACES OF THE WRATH GALAXY WERE COUNTLESS IN THEIR NUMBER AND RUTHLESS IN THEIR EXECUTION, IT HAS BEEN PROVED THAT YOU WERE ACTING UNDER A MALIGN EXTERNAL INFLUENCE.

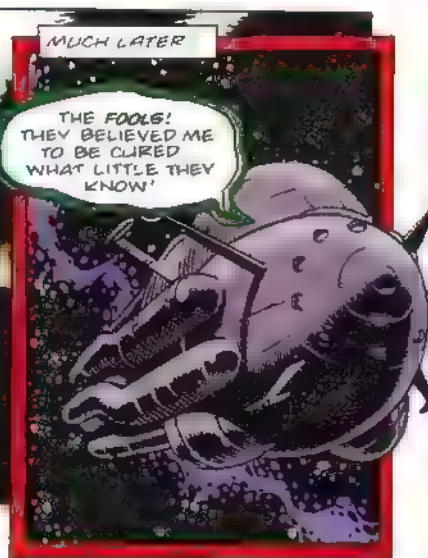
WE ALSO ACCEPT TESTIMONY THAT THE WHITE STAR THERAPY HAS BEEN ENTIRELY SUCCESSFUL.

IT IS OUR DECISION THEREFORE

STORY GARY GILLATT
ART MARTIN GERAGHTY
COLOURS PAUL VYSE
LETTERS ELITTA FELL
EDITOR SCOTT GRAY

THAT THE FREEDOM OF THE GALAXY BE RESTORED TO YOU.

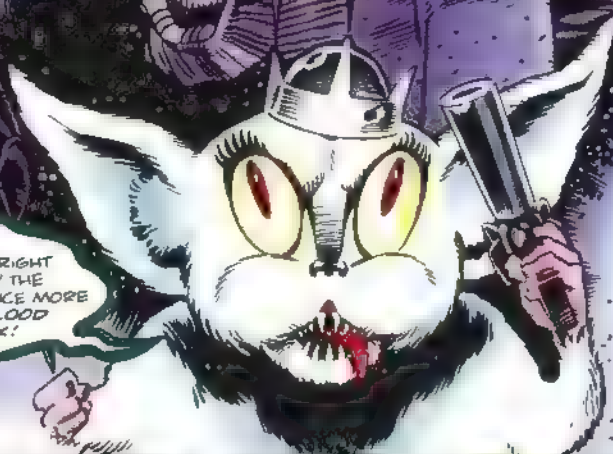
OH, THANK YOU VERY MUCH, YOUR MOST BENEVOLENT JUDGEMENT. I PROMISE TO BE A GOOD MEEP IN FUTURE.



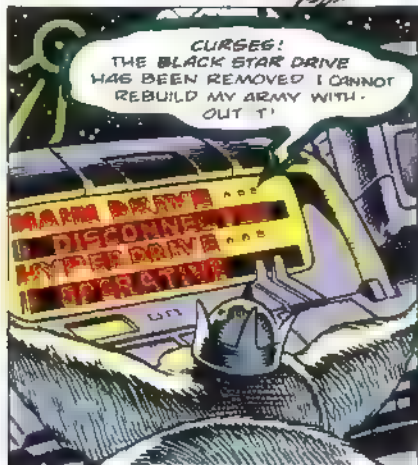
THEIR
STUPIDITY AND COMPASSION
ALLOWED THEM TO THINK THAT I DID
NOT CONTROL MY OWN
ACTIONS



BUT HATRED
AND EVIL SHINE BRIGHT
IN MY VERY SOUL! THE
UNIVERSE SHALL ONCE MORE
RUN WITH THE BLOOD
OF THE WEAK!



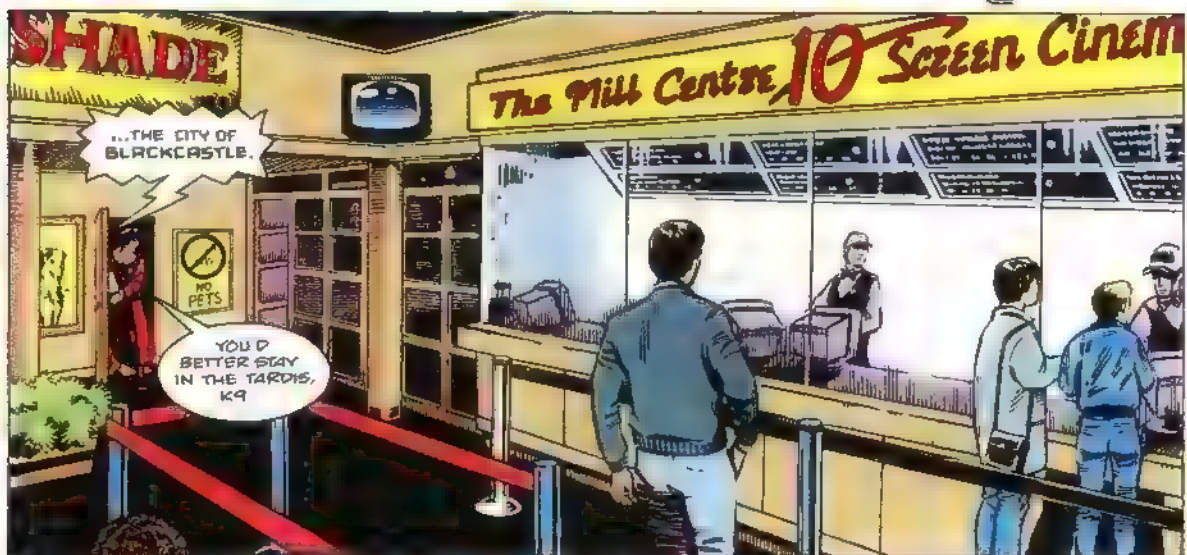
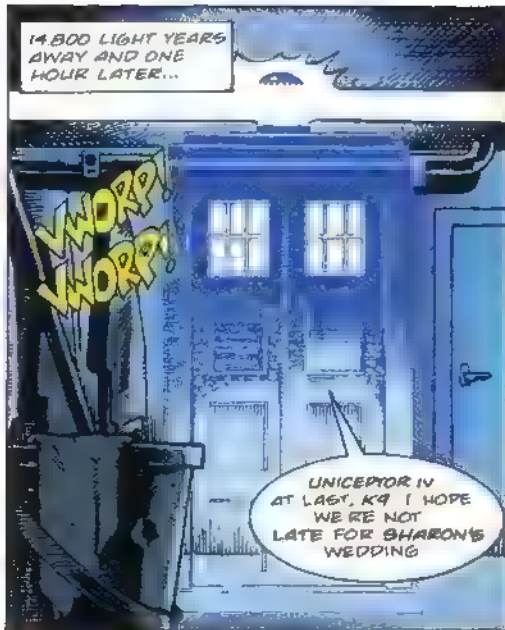
CURSES!
THE BLACK STAR DRIVE
HAS BEEN REMOVED I CANNOT
REBUILD MY ARMY WITH-
OUT IT!



I MUST
RETRIEVE THE SECONDARY
DRIVE I ABANDONED ON
EARTH BEFORE MY
CAPTURE.

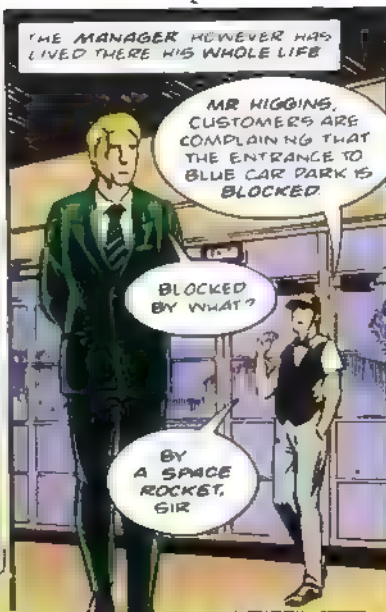
AND THEN
THAT PLANET WILL BE
THE FIRST TO FEEL
MY FIRE!







STANDING ON THE SITE OF A FORMER STEEL MILL, THE BLACKCASTLE MULTIPLEX IS A NEW ADDITION TO THE TOWN

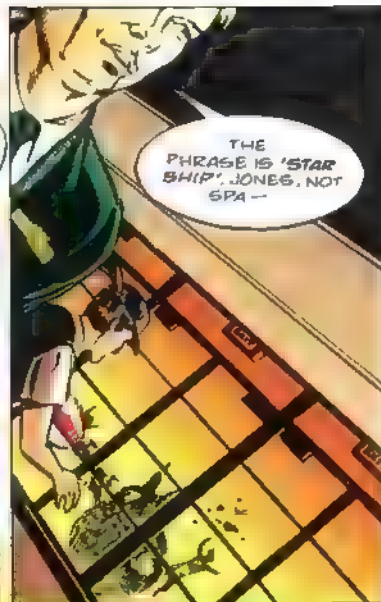


THE MANAGER HOWEVER HAS LIVED THERE HIS WHOLE LIFE

MR HIGGINS, CUSTOMERS ARE COMPLAINING THAT THE ENTRANCE TO BLUE CAR PARK IS BLOCKED

BLOCKED BY WHAT?

BY A SPACE ROCKET, GIR



THE PHRASE IS 'STAR SHIP', JONES, NOT SPA -

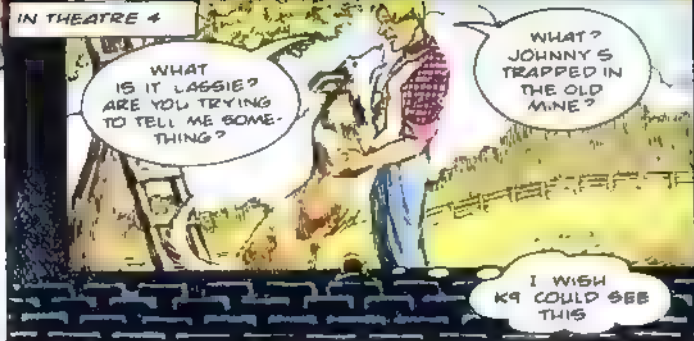


MEEP! MEEP!



EXCUSE ME, DOCTOR..

IN THEATRE 4



WHAT IS IT LASSIE? ARE YOU TRYING TO TELL ME SOMETHING?

WHAT? JOHNNY'S TRAPPED IN THE OLD MINE?

I WISH K9 COULD SEE THIS



BUT I BELIEVE YOU'RE SITTING IN MY SEAT



WHAT WAS THAT THING, SIR? WHAT DOES IT WANT IN SCREEN 4?

IT'S THE MEEP, JONES. AND I'M ABOUT TO FIND OUT

COINCIDENCE IS A STRANGE THING, DOCTOR BUT IT IS FITTING THAT YOU SHOULD WITNESS MY FINAL TRIUMPH.

WHAT DO YOU WANT, BEEP? I THOUGHT THEY DIDN'T ALLOW PETS IN HERE



SOMETHING OF MINE IS STILL BURIED FOUR METRES BELOW THIS ROOM.



THIS SIMPLE GRENADE WILL EXPOSE IT FOR ME

DO STAND BACK, DOCTOR I SHOULD HATE FOR YOU TO DIE TOO QUICKLY

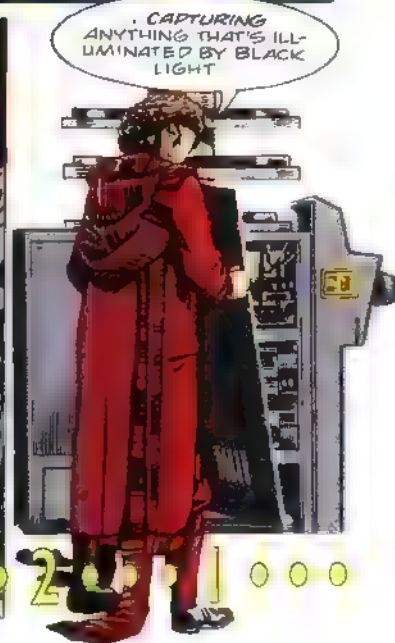
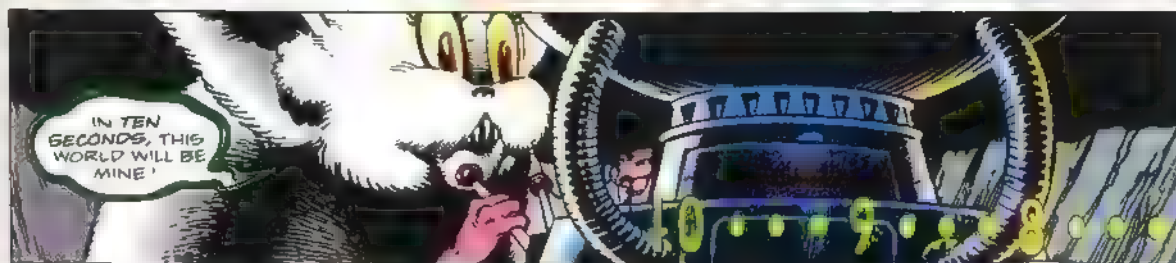
TICK TICK TICK



MEEP! MEEP



HA! MY BLACK STAR UNIT! ITS HYPNOTIC POWER SHALL MAKE SLAVES OF THE POPULATION OF THIS WORTHLESS PLANET!





CROSSWORD

compiled by Nigel Robinson

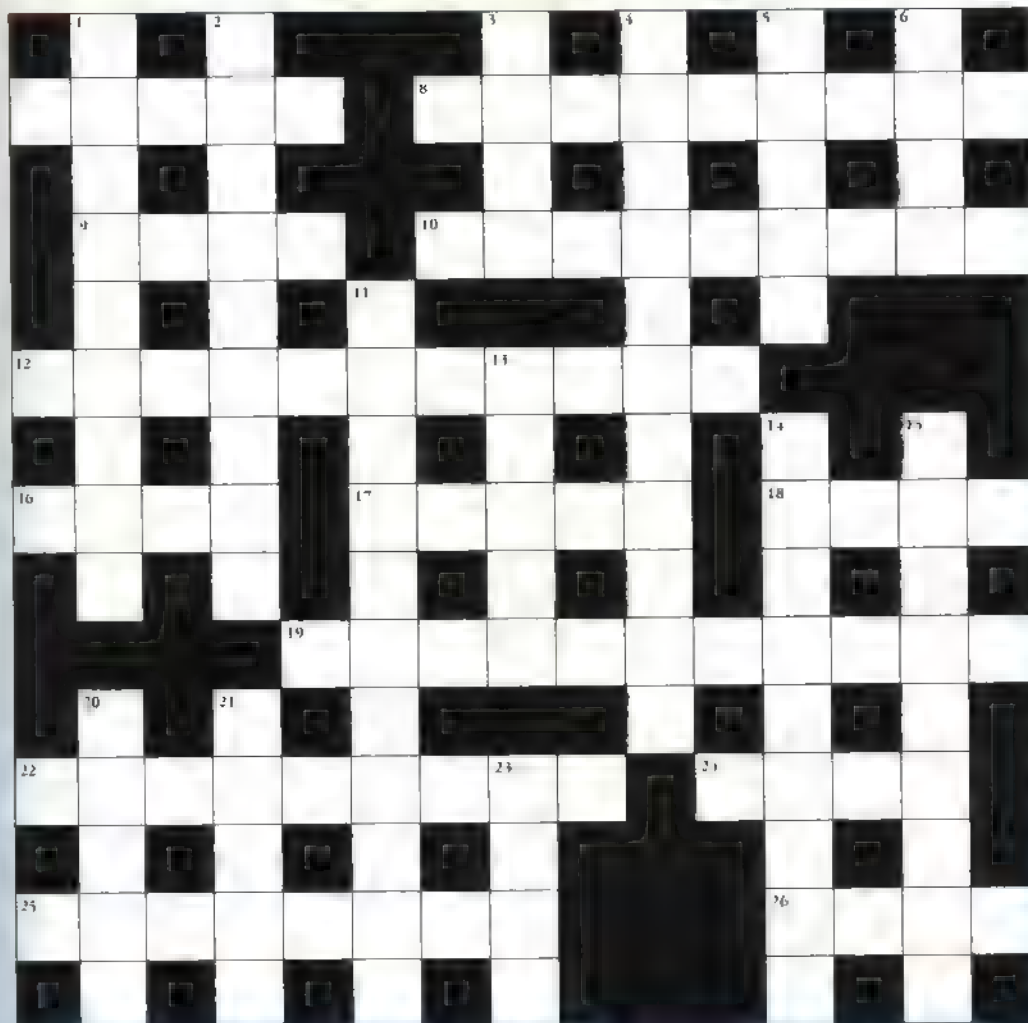
DIFFICULT CLUES

ACROSS

- 7 A companion's lover (5)
- 8 Zoe's acid drops made it crumble away (9)
- 9 Water transportation at St Ceddd's (4)
- 10 This eggshell could deflect a neutron star (9)
- 12 Enough to make Cybermen weep? (11)
- 16 Horned beast but hardly demonic (4)
- 17 Was Orgonon born under this sign? (5)
- 18 Nightmare home (4)
- 19 I took the second Doctor's breath away (4, 2, 5)
- 22 Nesbin and his people were unwelcome guests in the Time Lords' citadel (9)
- 24 but he was even more unwelcome (4)
- 25 In the fifty first century it was Icelandic (8)
- 26 Scientific adviser who went down the tubes (4)

DOWN

- 1 Dodo's ancestor? (9)
- 2 Halt and Hail (9)
- 3 He found the Island of Death very much alive (4)
- 4 It had a sooty problem (5, 2, 4)
- 5 To buzz like Goronwy's honey makers? (5)
- 6 Mandarin en route to Doomsday (3)
- 11 Factor conventional day severally? (11)
- 13 Could be Chinese, but its last member perished in 2084 (5)
- 14 Heavenly pursuits for the Doctor, Steven and Dodo (9)
- 15 Victim of Professor Keller's machine (9)
- 20 Prickly problem on England's east coast (5)
- 21 Timely projector (5)
- 23 Would Jamie fall back? (4)



solution on page 94

EASY CLUES

ACROSS

- 7 Gond who helped the Doctor defeat the Krotons (5)
- 8 Basis of the Krotons' technology (9)
- 9 The Doctor and Romana were in one when Borusa took them out of time (4)
- 10 Metallic element (9)
- 12 Professor Watkins's machine (11)
- 16 Mammal (4)
- 17 Spirit from Shakespeare's *The Tempest* and one of Chloris's astrological signs (5)
- 18 Home of the Mandrels (4)
- 19 An Ice Warrior's pod (4, 2, 5)
- 22 They helped Leela and Rodan survive (9)
- 24 Sontaran commander who invaded Gallifrey (4)
- 25 The Daleks formed one of these with other worlds in the year 5000 (8)
- 26 (and 1 down) Frenchgirl encountered by the Doctor and Steven in 1572 (4, 9)

DOWN

- 1 see 26 across
- 2 He went off in search of the Black Orchid (9)
- 3 Dulcian enslaved by the Dominators (4)
- 4 It was worshipped by the Sisterhood of Karn (5, 2, 4)
- 5 Mindless creatures (5)
- 6 Lin, the Chinese on board Monarch's ship (4)
- 11 The Doctor has seen more than his fair share of these ultimate conflicts (11)
- 13 The Old and Young Silurian and Ichtar formed one (5)
- 14 The Toymaker's Toyroom (9)
- 15 Scientist at Stangmoor prison (9)
- 20 Mister Oak's partner (5)
- 21 Lynx's — projector (5)
- 23 Highland dance (4)

Season Four

Recurring Cast: William Hartnell (Doctor Who) [CC-DD], Patrick Troughton (Doctor Who) [EE-LL] and Anneke Wills (Polly) [CC-KK], Michael Craze (Ben) [CC-KK], Frazer Hines (Jamie) [FF-LL], Deborah Watling (Victoria Waterfield) [LL]

Serials		Production Dates	Transmission Dates
CC	<i>The Smugglers</i> (4)	19*06*66 - 29*07*66	10*09*66 - 01*10*66
DD	<i>The Tenth Planet</i> (4)	30*08*66 - 08*10*66	08*10*66 - 29*10*66
EE	<i>The Power of the Daleks</i> (6)	26*09*66 - 26*11*66	05*11*66 - 10*12*66
FF	<i>The Highlanders</i> (4)	11*11*66 - 24*12*66	17*12*66 - 07*01*67
GG	<i>The Underwater Menace</i> (4)	13*12*66 - 28*01*67	14*01*67 - 04*02*67
HH	<i>The Moonbase</i> (4)	17*01*67 - 25*02*67	11*02*67 - 04*03*67
JJ	<i>The Macra Terror</i> (4)	15*02*67 - 25*03*67	11*03*67 - 01*04*67
KK	<i>The Faceless Ones</i> (6)	10*03*67 - 06*05*67	08*04*67 - 13*05*67
LL	<i>The Evil of the Daleks</i> (7)	20*04*67 - 24*06*67	20*05*67 - 01*07*67

Repeats: None

Writers: Ian Stuart Black [JJ], Gerry Davis [DD,FF], David Ellis [KK], Brian Hayles [CC], Malcolm Hulke [KK], Elwyn Jones [FF], Geoffrey Orme [GG], Kit Pedler [DD,HH], David Whitaker [EE,LL]

Directors: Christopher Barry [EE], Morris Barry [HH], Timothy Combe [LL], Hugh David [FF], John Davies [JJ], Derek Martinus [DD,LL], Gerry Mil. [KK], Julia Smith [CC,GG]

Producer: Innes Lloyd **Associate Producer:** Peter Bryant [KK] **Story Editors:** Gerry Davis, Peter Bryant [LL]

Studios: Riverside Studio 1 [CC-HH], Lime Grove Studio D [HH-LL], Ealing Film Studios [DD-JJ,LL]

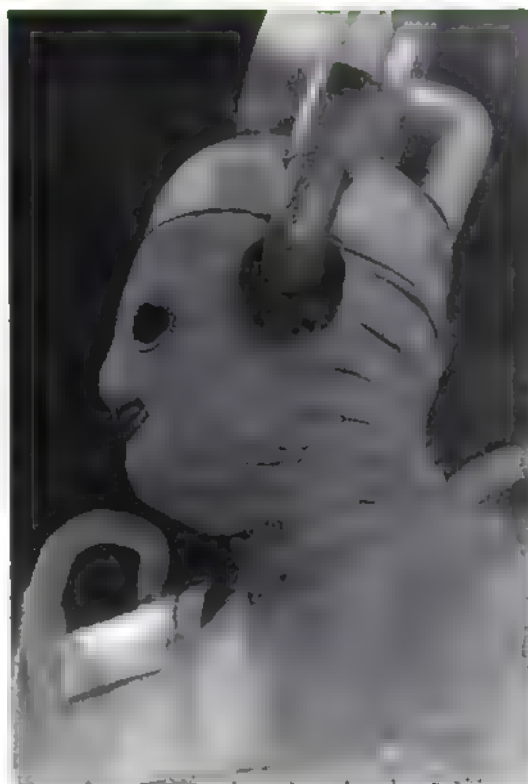
Locations: Penzance, Cornwall [CC], Frensham Ponds, Surrey [FF], Windsport Caves, Dorset [GG], Dunstable [JJ], Gatwick Airport, London [KK], Harrow Weald and London [LL]

	Ratings (m):	RI(%)	Working Titles:
<i>The Smugglers</i>	4.5	45	
<i>The Tenth Planet</i>	6.8	48	
<i>The Power of the Daleks</i>	7.8	46	<i>The Destiny of Doctor Who</i>
<i>The Highlanders</i>	7.1	47	<i>Culloden</i>
<i>The Underwater Menace</i>	7.5	47	<i>Doctor Who Under The Sea; The Fish People</i>
<i>The Moonbase</i>	8.3	53	<i>Return of the Cybermen</i>
<i>The Macra Terror</i>	8.2	50	<i>The Spidermen; The Insect-Men; The Macras</i>
<i>The Faceless Ones</i>	7.4	53	<i>The Chameleons</i>
<i>The Evil of the Daleks</i>	6.4	52	

Unused Stories: *The Heavy Scent of Violence* by George Kerr, *The Hearsay Machine* by George Kerr, *The Man from the Met* by George Kerr, *The Ocean Liner* by David Ellis, *The Clock* by David Ellis, *The Evil Eye* by Geoffrey Orme, *The Nazis* by Brian Hayles, *The Herdsmen of Aquarius* by Donald Cotton, *The People Who Couldn't Remember* by David Ellis, *The Imps* by William Emms, *The Big Store* by David Ellis & Malcolm Hulke (partially reworked as [KK]), *The Mutant* (and others) by Barry Letts

Season Four of *Doctor Who* saw one of the series' greatest gambles – a change of lead actor in a manner unique to television drama, a manner that would develop a whole new persona for its central character. The problems that producer John Wiles experienced throughout the previous year attributed to William Hartnell had been solved in some areas, but by June 1966 Wiles' replacement, Innes Lloyd, was making positive moves to recast his leading man. Hartnell had not got on well with either Michael Craze or Anneke Wills, and with his contract due for renewal, the decision to write out the actor in the first serial of the new production block was made in July. When production began again in August, Hartnell's involvement with *The Tenth Planet* was minimal as he prepared for the traumatic handover to his successor, Patrick Troughton.

The first story of Season Four, *The Smugglers* by Brian Hayles, was held over from the third production block, and saw the series' first major location shoot away from London. Travelling down to Cornwall (the actual setting for the story), Julia Smith's camera team spent five days away in late June. Hartnell, Wills and Craze performed one day's filming before returning to London to complete rehearsals and recording on *The War Machines* and, as a result, actor Gordon Craig was used to double for the Doctor during the rest of the filming. *The Smugglers* was recorded at Riverside in July, during which time Hartnell accepted that he would be leaving the series he had helped to bring to life. Although his health was now variable, the actor still managed to make a number of public appearances, such as an event at RAF Culdrose, where he was accompanied by a Chumbley and the Dalek Supreme. Recording on the third block concluded at the end of July, with Craze sustaining an injury to his right arm when he fell through an unsecured trapdoor at Riverside during the final episode.





Left:
Patrick Troughton as
the Second Doctor, in
his first story *Power of
the Daleks*.

The Tenth Planet had been commissioned from Kit Pedler in mid-May, although much of actual scripting of Pedler's storyline was handled by Gerry Davis, with Davis receiving a co-credit on the last two episodes. Recording resumed at Riverside in September (now on Saturday evenings instead of Fridays) with Hartnell apparently being taken ill and having to be written out of Episode 3 very late in the day (replaced in studio by Gordon Craig who had also stood in for Hartnell in the film sequences).

Contracted at the start of August for an initial twenty-two episodes, Patrick Troughton had been introduced to the press early in September – just as Season Four began transmission with *The Smugglers*. He appeared in front of the Riverside cameras for the first time in early October when the final shots of *The Tenth Planet* saw the features of Hartnell change into those of Troughton.

The Daleks gave the new Doctor a baptism of fire in his first serial, commissioned from David Whitaker in late July as *The Destiny of Doctor Who*. Whitaker did little to develop the new character of the Doctor and just wrote a basic set of scripts describing how Polly and Ben have not only to come to terms with the Doctor 'renewing' his tired old body, but also the newcomer's insistence that a space capsule containing three men Daleks is still a threat to the human colony on the planet Vulcan. The futuristic thriller had to undergo rewrites by Dennis Spooner to fit the character of the new Doctor (putting the season a week behind in production), which had been developed by Gerry Davis, Dennis Spooner, Sydney Newman and Troughton. They created a 'cosmic hobo', adding a liking for disguise, a strange sense of humour and a habit of playing tunes on his recorder at inopportune moments. The Daleks featured on the cover of the *Radio Times* when the serial was transmitted by BBC1 in November.

In addition to their adventures in *TV Century 21*, creator Terry Nation was trying to sell the idea of a new half-hour film series based around the Daleks and a group dedicated to combating the Skaro menace led by Space Security Service agent Sara Kingdom (a character from *The Daleks' Master Plan*) with her brother David, Captain Jason Corey and an android called Mark Seven. Over the next year, Nation had abortive discussions with both the BBC and later the American networks about financing his own company of Lynstead Films to shoot his pilot script, *The Destroyers*. The BBC informed Nation in late November that they were not interested in the project, leaving the writer free to attempt to offer it elsewhere.

Discussions during the development of *The Power of the Daleks* suggested new directions for the series. There was to be a greater emphasis on science-fiction and more subtle humour

from the eccentric new Doctor, although the idea of having the Doctor continually adopting different disguises was dropped after his third serial, *The Underwater Menace*. *The Tenth Planet* had not only seen a new Doctor and a new regular enemy in the Cybermen, but also a rejuvenation of the series' ratings. Lloyd and Davis believed that historical stories were not what the audience wanted and that this was borne out by audience research – and it was with some reluctance that they suggested a *Kidnapped*-style storyline about the Jacobite rebellion to senior BBC dramatist Elwyn Jones. As it transpired, this serial was almost totally scripted by Davis when Jones found himself busy with the police drama series *Softly, Softly*.

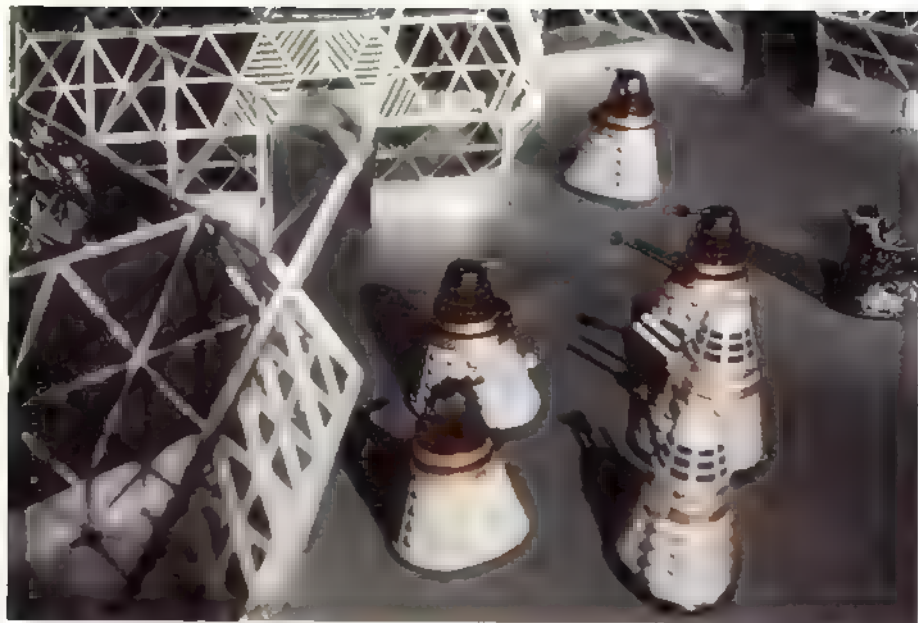
The Highlanders allowed the Doctor plenty of chances to disguise himself, as the time traveller adopts the guise of the Germanic physician Doctor von Weir, a Scots kilted hag and a moustached English redcoat soldier. The aftermath of the Battle of Culloden in 1746 was recreated at Frensham Ponds in Surrey. Filming took place in November, and at this time both Craze and Wills were allocated a week's holiday from recording on *The Power of the Daleks*.

October and November were months of change and decision. A previously abandoned serial, *Doctor Who Under the Sea* by Geoffrey Orme, commissioned in August as the second story for the new Doctor, was rapidly reinstated when what was to have been the third story, *The Imps* by William Emms, ran into scripting problems. A character from Davis' scripts for *The Highlanders*, Jamie McCrimmon, proved to be popular with the crew, and the Scot was hurriedly written into the next few serials. Frazer Hines, the young actor selected to play Jamie, was put under contract as Orme redrafted his serial under the title *The Underwater Menace*. Location filming in Dorset took place in mid-December.

Debates over *The Imps* continued to drag on into early 1967. Initially it had been hoped that Emms' revised scripts – delivered after an illness in late November – could follow *The Underwater Menace*, but in early December this slot was filled by a hastily commissioned follow-up to *The Tenth Planet* in *Return of the Cybermen*. Rented *The Moonbase*, this story set the style for many future serials – displaying the Doctor's ingenuity when finding himself in a siege situation with a group of humans battling an alien foe. Emms claimed that his scripts were no longer acceptable because Davis had changed his requirements, and eventually the writer was paid off in January 1967 when *The Imps* was formally abandoned.

Despite Troughton's reluctance to be interviewed about his new regular television role, the series kept a high public profile. Anneke Wills and Michael Craze both appeared on the special.

Far left:
The Cybermen debuted
in *The Tenth Planet*.
Photo © BBC



Above: Christmas edition of *Cuckoo* in a sequence of *Alice Through the Goggle Box* in which Leslie Crowther and Peter Glaze as Troughton and Hartnell argued about which of them was the real Doctor. Over the Christmas period, Hartnell could be found as the Doctor in a thinly-disguised appearance as Buskin the Cobbler in *Puss-in-Boots*, a touring pantomime and in *World Distributors'* second volume of *The Dr Who Annual*, although the Second Doctor was now fighting the Daleks on the front cover of *TV Publications'* *TV Comic*.

Below right: A *Macra* from *The Macra Terror*. Photos © BBC

With a week off for Christmas and a week lost by rewrites on Troughton's debut, there was now only one week between the recording and transmission of each episode. Innes Lloyd managed to snatch a week's holiday at the start of 1967, leaving the production office in the hands of his new associate producer Peter Bryant. Lloyd returned in time for filming on *The Moonbase* at Faling Studios, a prestige serial in which expensive optical effects were used on film for the first time and the Cybermen underwent a major redesign to become metal-faced silver gants.

A blaze of publicity surrounded the return of the Cybermen in January. At the same time, Malcolm Hulke and David Ellis submitted a storyline concerning alien infiltration at a present day airport (both having had previous story ideas rejected) and David Whitaker outlined what would probably be the final Dalek story. Ian Stuart Black meanwhile conducted rewrites on his November commission *The Spidersmen* (also known as *The Insect-Men*) to change his monsters into the giant crustaceans of *The Macra Terror*. In late January, Troughton was contracted for twenty-three further episodes and plans were afoot to write out both Polly and Ben – two characters that Lloyd felt were not longer working to their full potential. A single new female companion from the Victorian era – aptly named Victoria – was devised by Davis and grafted into Whitaker's Dalek serial. Craze and Wills' contracts were terminated early in February. At the end of the month, the series left Riverside Studios and returned to its original home of Lime Grove with the final episode of *The Moonbase*. *The Macra Terror* featured a new title sequence in which the face of Troughton's Doctor bled and ripped out of the monochrome feedback patterns.

The generally favourable reaction to *The Moonbase* with its futuristic setting and the menace of the Cybermen ("Surely a little too much for children to watch" said one viewer in the audience research report) indicated that the show had found a new champion enemy to replace the Daleks, and Pedler was commissioned for a another Cyber-story, about the creatures' home world, in early March 1967, before *The Moonbase* finished transmitting. By this time, it was clear that Peter Bryant was keen to replace Lloyd as producer, and although Lloyd was happy on *Doctor Who* he preferred working on more realistic drama. In the meantime, Bryant replaced Gerry Davis as story editor

when Davis moved on to a prestige BBC drama called *The First Lady* in the late spring. A friend of Bryant's, actor/writer Victor Pemberton (who had played a small role in *The Moonbase* and whose proposal *The Slide* had been rejected in 1964), joined the team as associate story editor.

During recording of *The Macra Terror* and the extensive location shoot at Gatwick airport for *The Faceless Ones* in March 1967, the hunt was on for an actress to play Victoria Waterfield, the new companion for the Doctor... a search that would stretch into April and end only days before filming on her debut story, *The Evil of the Daleks*. After a false start with the casting of Denise Buckley, Deborah Watling – one of the daughters of actor Jack Watling – won the role. At this point Lloyd produced a document entitled 'Production Points' (based on an earlier Venty Lambert

version) which was issued to writers and directors in order to give a consistency to the style of *Doctor Who*. Craze and Wills left in April when Ben and Polly safely returned to Earth 1966 in *The Faceless Ones*.

Hulke and Ellis' *The Faceless Ones* had begun life in late 1966 as a storyline entitled *The Big Store*, concerning the First Doctor's arrival at a Seventies department store, and his discovery that faceless aliens were kidnapping humans and adopting their identities. After many rewrites to insert the character of Jamie, a possible new companion – Samantha Briggs (played by Pauline Collins), and a change of location from department store to Gatwick Airport, the serial finally started recording at Lime Grove in April. Episode 2 of the serial saw the introduction of a slightly rearranged version of the original Ron Granger theme tune.

By May, *Doctor Who* again had two producers with Bryant overseeing production of *The Tomb of the Cybermen* (the final story of the recording block that would open the fifth season on television). In studio and on air *The Evil of the Daleks* was bringing the season to an apocalyptic climax. The serial makes an orphan of Victoria, and shows a darker side to the Doctor. It leaves both the viewers and the mysterious traveller and his companions watching as the Dalek race perishes in the flames of civil war on Skaro. During production of the serial, both Troughton and Watling were granted a week's holiday when they appeared on pre-filmed inserts only.

Although not as popular as its second season, the series had still improved on the very low viewing figures of the 1965/66 run and was again scooping larger audiences than the shows offered by the ITV regions, such as *Just Jimmy*, *Opportunity Knocks*, *Daddy*, *Magic Bar* with Ken Dodd, *Mike and Bernie's Music Hall* with the Winters Brothers and the latest American import, *Batman*. Unlike the Daleks, *Doctor Who* had survived a year of the most daring and dangerous changes... and it was almost a completely different programme to the one which had begun its fourth season ten months earlier.

Season FIVE

Recurring Cast: Patrick Troughton (Doctor Who) with Frazer Hines (Jamie), Deborah Watling (Victoria) and Wendy Padbury (Zoe). **SS** featuring Nicholas Courtney (Colonel Lethbridge-Stewart) **QQ**, Jack Watling (Travers) **NN, QQ**, Michael K. Gamble (Cybercontroller) **MM**, Clare Jenkins (Tanya Lemov) **SS**

Serials		Production Dates	Transmission Dates
MM	The Tomb of the Cybermen (4)	12*06*67 - 22*07*67	02*09*67 - 23*09*67
NN	The Abominable Snowmen (6)	23*08*67 - 14*10*67	30*09*67 - 04*11*67
OO	The Ice Warriors (6)	25*09*67 - 25*11*67	11*11*67 - 16*12*67
PP	The Enemy of the World (6)	05*11*67 - 06*01*68	23*12*67 - 27*01*68
QQ	The Web of Fear (6)	15*12*67 - 17*02*68	03*02*68 - 09*03*68
RR	Fury from the Deep (6)	04*02*68 - 29*03*68	16*03*68 - 20*04*68
SS	The Wheel in Space (6)	25*03*68 - 10*05*68	27*04*68 - 01*06*68

Repeats: *The Evil of the Daleks*

08*06*68 - 03*08*68

Writers: Gerry Davis **MM**, Mervyn Haisman **NN, QQ**, Brian Hayles **OO**, Henry Lincoln **NN, QQ**, Kit Pedler **MM, SS** story, Victor Pemberton **RR**, David Whitaker **PP, SS**

Directors: Morris Barry **MM**, Gerald Baker **NN**, Douglas Camfield **QQ**, Tristan de Vere Cole **SS**, Hugh David **RR**, Barry Letts **PP**, Derek Martinus **OO**

Producers: Peter Bryant **MM, QQ-SS**, Innes Lloyd **NN-PP** **Story Editors:** Victor Pemberton **MM**, Peter Bryant **NN-PP**, Derrick Sherwin **QQ-SS**

Studios: Lime Grove Studio D **MM-SS**, Television Centre Studio 1 **RR, SS**, Television Centre Studio 3 **SS**, Riverside Studio 1 **SS**, Ealing Television Film Studios **MM-SS**

Locations: Gerrards Cross, Bucks **MM**, Snowdonia, Wales **NN**, Littlehampton, Sussex **PP**, Covent Garden, London **QQ**, Thames Estuary, Margate, Kent; Denham, Bucks **RR**

	Ratings (m)	RI (%)	Working Titles
<i>The Tomb of the Cybermen</i>	6.8	51	<i>The Cybermen Planet, The Ice Tombs of Telos</i>
<i>The Abominable Snowmen</i>	6.9	51	
<i>The Ice Warriors</i>	7.3	51	
<i>The Enemy of the World</i>	7.4	50	
<i>The Web of Fear</i>	7.6	54	
<i>Fury from the Deep</i>	7.2	56	<i>Colony of Devils</i>
<i>The Wheel in Space</i>	7.3	58	<i>The Space Wheel</i>
<i>The Evil of the Daleks</i> (rpt)	5.3	50	

Unused Stories: *The Eye in Space* by Victor Pemberton

By the autumn of 1967, the Cybermen had become established as second only in popularity to the Daleks among *Doctor Who*'s pantheon of monster races. Their debut in the ongoing *TV Comic* strip adventures (in the form seen in *The Tenth Planet*) virtually coincided with their latest televised appearance, the third within a year, in Season Five's opening story *The Tomb of the Cybermen* – an event publicised by a *Radio Times* front cover feature.

The Cybermats were seen for the first time in this story: rodent-like cybernetic servants of the Cybermen which attack

human beings by homing in on their brain-waves. These were realised in a number of different ways by the BBC Visual Effects department (who, from *The Evil of the Daleks*, had taken over the series' effects work from the scenic designers). These included the use of radio-controlled models – an unanticipated drawback of which was that their control signals interfered with the operation of the electronic studio cameras. It had been hoped that the Cybermats would generate a wealth of tie-in merchandise in the same way that the Daleks had, but BBC Enterprises failed to attract any interest from toy manufacturers.

Made as the concluding story of the fourth production block, *The Tomb of the Cybermen* saw some behind-the-scenes musical chairs taking place. Innes Lloyd, now growing increasingly keen to move on from *Doctor Who*, agreed to a request from Peter Bryant to be given a trial run as producer (a step up from the role of associate producer that he had taken on *The Faceless Ones*) in the hope that he would prove himself capable of assuming the job on a permanent basis. Victor Pemberton was consequently made full story editor for this story.

Head of Drama Sydney Newman later telephoned Bryant to praise the production. Less pleased, however, were a number of viewers who expressed their opinions in the first edition of a new BBC audience reaction programme, *Talkback*, which was shown in late September 1967. It was felt that *The Tomb of the Cybermen* marked a new high point in the level of violence in *Doctor Who*, with particular criticism being levelled at a scene where a Cyberman is assaulted, foam oozing from its chest unit. Kit Pedler was among the panellists for the programme and was able to mount a spirited defence of the creatures that he helped create, and of *Doctor Who*'s treatment of violence in general.

Lloyd and Bryant resumed their normal roles of producer and story editor respectively for the next transmitted story, *The Abominable Snowmen*, while Pemberton returned to assistant story editor status. Being the first story of the fifth production block, *The Abominable Snowmen* was afforded the luxury – still





Above left:
An Ice Warrior from
the story of the same
name.

Above right:
Anne Travers (Tina
Packer) is menaced by
a Yeti in *The Web
of Fear*.

Photos © BBC

rate at this point in the series' history – of a week's location filming, which took place in Snowdonia, North Wales, at the start of September 1967. Work throughout the week was delayed by heavy rainfall, which made the ground very slippery and thereby caused particular problems for the actors wearing the cumbersome Yeti costumes. However, Patrick Troughton still had time to give an interview for a BBC Wales news programme.

The Yeti themselves were a big hit with the viewing public; and the same was true of the eponymous monsters of the following story, *The Ice Warriors*. Inspired by a news report about a woolly mammoth found preserved in a Russian glacier, writer Brian Hayles created a story in which an entombed alien spaceship is uncovered by the scientists at an ioniser base charged with halting the flow of a glacier in a future ice age.

The Ice Warriors are later discovered by the Doctor and his companions to be Martians – a well-worn science-fiction idea which required careful handling to avoid the 'little green man' cliché. Hayles may have envisaged the creatures as cyborgs, because there are a number of references made within his scripts to the presence of electronic instruments attached to their bodies, but the series' designers decided to depict them as reptiles resembling bipedal tortoises. Costume designer Martin Baugh was responsible for their bodies; the carapaces were made out of fibreglass by a firm of commercial boatbuilders, while make-up designer Sylvia James and visual effects sculptor John Fiedlander collaborated to create their distinctive crested helmets. The full costumes were so heavy when assembled that the Ice Warrior actors had to be provided with leaning boards which they could rest against during breaks in recording.

Patrick Troughton was firmly centre-stage in the season's next story, *The Enemy of the World*. He played not only the Doctor but also a ruthless dictator named Salamander – a dual role similar to that taken by William Hartnell in Season Three's *The Massacre of St Bartholomew's Eve*. The need to avoid recording breaks – episodes of *Doctor Who* were still being taped largely continuously at this point – again ruled out frequent costume changes between the two characters, with the result that the Doctor featured rather less in the action than would normally have been the case. Viewers also saw fewer shots of the Doctor and Salamander meeting face to face than was originally intended – the film jammed in the camera being used to shoot the split screen effect.

In technical terms, *The Enemy of the World* saw an important innovation for *Doctor Who*: the series was now made in the new 625-line picture format rather than in the old, lower-definition 405-line standard. *The Enemy of the World* was also something of an oddity within Season Five, being the only story not to feature any monsters. Illustrating the flexibility of the series' format, it was



in fact more of an espionage thriller than a science fiction adventure. Jamie and Victoria were both absent from Episode 4, allowing Hines and Watling to take a holiday during that production week. David Whitaker's scripts for the story were delivered late, and required considerable rewriting. In the first episode, for instance, he had indicated that the TARDIS should arrive on a pleasure beach crowded with sun-bathers, something impossible to achieve on *Doctor Who*'s modest budget. In the final version, the setting of the scene was changed to a deserted section of Australian coastline, although it still proved expensive as it featured both a hovercraft and a helicopter.

The rewriting of the scripts was carried out by Derrick Sherwin, a writer and former actor who was about to take over from Bryant as the series' story editor. Bryant in turn was promoted to producer with effect from the following story, *The Web of Fear*, Lloyd moving on to other work. Completing the behind-the-scenes changes, Victor Pemberton left the production team to return to freelance writing and Terrance Dicks, another young freelancer who had been working as an advertising copywriter, was brought in by Sherwin as the new assistant story editor.

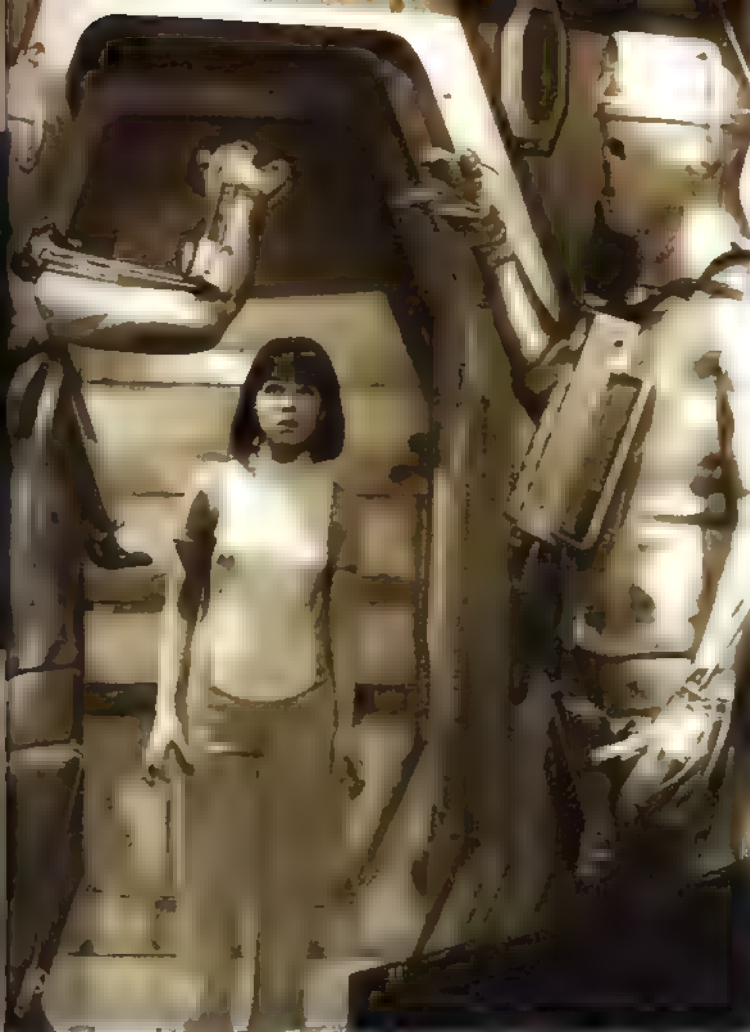
Doctor Who again featured on a *Radio Times* front cover during transmission of *The Enemy of the World*, introducing an article on the series' popular monster foes. The same subject formed the basis of a *Whickers World* documentary broadcast in January 1968 under the title *I Don't Like My Monsters to Have Oedipus Complexes*, which amongst other things saw presenter Alan Whicker interviewing Dalek creator Terry Nation.

Christmas 1967/68 again found *Doctor Who* being featured among the exhibits at the annual *The Daily Mail Boys' and Girls' Exhibition* at Olympia. The format of the show differed considerably from that of the Daleks' appearance three years earlier. This time there were a number of different monsters displayed in separate booths along a dimly-lit passageway, where a monitor screen presented a continuous loop of the original *Doctor Who* title sequence. The exhibits were: a Dalek, a Mire Beast and some Fungoids from *The Chase*, a Varga plant from *Mission to the Unknown*, some Rills from *Galaxy 4*, two Cybermen (with costumes made up of parts from several different versions); a Yeti from *The Abominable Snowmen*, and, under a sheet of plastic 'ice', one of the Ice Warriors. Most of these were static displays, but some – such as the Cybermen – were occasionally put on by exhibition staff who would willingly strike menacing poses for the visitors' cameras. Another feature of the display was the inclusion of the three winning entries in the 'Design a Monster' competition run in November 1967 by *Blue Peter*. The Aqua Man, the Hypnotron and the Steel Octopus had all been constructed by the BBC's Visual Effects Department from the competition winners' drawings.

On television, meanwhile, Season Five continued with *The Web of Fear*, which had been commissioned by Lloyd and Bryant as a sequel to *The Abominable Snowmen* – a story they considered to have worked particularly well. Writers Haisman and Lincoln came up with the ingenious idea of resurrecting the Yeti in the incongruous setting of the London Underground system.

Previous page:
Kafian (Shirley
Condon) shoulders the
burden of the
Cybermats in *Tomb of
the Cybermen*.

Photo © BBC Video



Left:
Zoe (Wendy Padbury)
is threatened by two
Cybermen aboard *The
Wheel in Space*.
Photo © BBC Video

Below:
The Doctor (Patrick
Troughton) in *The Ice
Warriors*.
Photo © BBC

1966. *The Slide* concerned a threat to mankind by a strain of sentient mud. In *Fury from the Deep* this idea was adapted so that the menace came instead from a seaweed creature.

Derrick Sherwin again carried out some extensive rewrites on this story and, although some of these were not initially to Pemberton's liking, the end result met with the approval of all concerned. One late amendment involved the weed creature's ultimate demise: Pemberton had originally envisaged that it would be destroyed by the amplified sound of Jamie playing the bagpipes, but in the transmitted version it was Victoria's screams which saved the day. This, among other things, made for a strong exit for Deborah Watling, who had decided while the story was at the scripting stage that she wished to leave *Doctor Who* her contract expired to pursue her career elsewhere.

Fury from the Deep was the last *Doctor Who* story to be directed by Hugh David, who had previously handled *The Highlanders* and who in 1963, while he was working as an actor, had been approached by Rex Tucker to see if he would be interested in playing the part of the Doctor.

The final story of Season Five saw a further return appearance by the Cybermen. *The Wheel in Space* was David Whitaker's second contribution to the season, based on an idea by Ku Pedler. As before, the writer was considerably behind deadline in delivering his scripts, leading Peter Bryant to engage him in an exchange of heated correspondence. Troughton took a holiday during this story, and the Doctor was absent from Episode 2, as he had with *The Web of Fear*.

At the story's conclusion, having again defeated their old adversaries, the Doctor and Jamie are joined on their travels by one of the *Wheel's* crew: astrophysicist Zoe Heriot. In selecting someone to play this new female companion, Bryant auditioned and screen-tested a number of actresses, including Hines's then-girlfriend Susan George, before casting Wendy Padbury.

Although *The Wheel in Space* officially brought Season Five to a close, it was followed over the course of the next ten weeks by a repeat airing of the previous season's concluding story *The Evil of the Daleks* (a break of three weeks occurred between the third and fourth episodes to accommodate coverage of the Wimbledon tennis tournament). Not only was this the first time that a *Doctor Who* story had ever been rescreened in its entirety, but was also worked into the fiction of the series itself, as the Doctor projected thought-pattern images of his recent encounter with the Daleks in order to give Zoe a taste of what she was letting herself in for as a passenger aboard the TARDIS. A short piece of dialogue between Patrick Troughton and Wendy Padbury was dubbed over the start of the first episode of the repeat to reinforce this point.

The week after the repeats, the Doctor, Jamie and Zoe were back in action again as *Doctor Who* began its sixth year of adventures.

Professor Travers was also brought back for a return appearance. However, as this story was set some forty years later than the one in the Himalayas actor Jack Watling had to be transformed by Sylvia James into an old man, complete with bushy beard and glasses. This time, Travers was also given a daughter, Annie, played by Tina Packer.

Another newcomer, later to become a very popular returning character in the series, was Colonel Lethbridge-Stewart, one of the soldiers assigned to combat the Yeti menace. David Langton was originally cast by director Douglas Camfield to play this role, but he dropped out and was replaced by Nicholas Courtney (previously seen as Bret Vyon in *The Daleks' Master Plan*), who had been due to take the more minor role of Captain Knight. The 'Stewart' was added to the character's name by Camfield himself, as he envisaged the Colonel as an anglicised Scot similar to General 'Mad Mitch' Mitchell.

One difference between this story and *The Abominable Snowmen* was in the design of the Yeti. Consistent with the more gothic atmosphere of *The Web of Fear*, the creatures were restyled to make them sleeker and more threatening, with large glowing eyes and a powerful roar (in truth the modulated sound of the Radiophonic Workshop's lavatory being flushed!).

Victor Pemberton's first assignment on returning to freelance writing was Season Five's penultimate story, *Fury from the Deep*, commissioned in early October under its original working title *Colony of Devils*. This was initially planned for the slot eventually occupied by *The Web of Fear*, but the two stories were swapped around in the running order in mid-November. Pemberton later maintained that he had not used his inside influence with the production team to gain this commission, but had gone through the same procedure that any other writer faced. It was, however, becoming something of a tradition by this point in *Doctor Who's* history for an outgoing script editor to be commissioned to write for the series immediately after his departure.

Pemberton based *Fury from the Deep* in part upon an earlier story of his entitled *The Slide*, which had been submitted to the *Doctor Who* production office in 1964. Pemberton had subsequently adapted it for BBC radio as a straight science-fiction serial, which had won considerable acclaim when broadcast in



Season Six

Recurring Cast: Patrick Troughton (*Doctor Who*) with Frazer Hines (*Jamie*), Wendy Padbury (*Zoe*) featuring Nicholas Courtney (*Brigadier Lethbridge-Stewart*) [VV], John Levene (*Benton*) [VV], Clare Jenkins (*Tanya Lemov*) [ZZ]

Serials		Production Dates:	Transmission Dates:
TT	<i>The Dominators</i> (5)	25*04*68 - 14*06*68	10*08*68 - 07*09*68
UU	<i>The Mind Robber</i> (5)	09*06*68 - 19*07*68	14*09*68 - 12*10*68
VV	<i>The Invasion</i> (8)	03*09*68 - 08*11*68	02*11*68 - 21*12*68
WW	<i>The Krotons</i> (4)	10*11*68 - 13*12*68	28*12*68 - 18*01*69
XX	<i>The Seeds of Death</i> (6)	16*12*68 - 07*02*69	25*01*69 - 01*03*69
YY	<i>The Space Pirates</i> (6)	07*02*68 - 28*03*69	08*03*69 - 12*04*69
ZZ	<i>The War Games</i> (10)	23*03*69 12*06*69	19*04*69 21*06*69

Repeats: None

Writers: 'Norman Ashby' (Mervyn Haisman, Henry Lincoln) [TT], Terrance Dicks [ZZ], Brian Hayles [XX], Robert Holmes [WW,YY], Malcolm Hulke [ZZ], Peter Ling [UU], Kit Pedler [VV story], Derrick Sherwin [VV]

Directors: Morris Barry [TT], Douglas Camfield [VV], Michael Ferguson [XX], Michael Hart [YY], David Maloney [UU,WW,ZZ]

Producers: Peter Bryant [TFYY], Derrick Sherwin [ZZ] **Script Editors:** Terrance Dicks [TFXX], Derrick Sherwin [YY]

Studios: Television Centre Studio 1 [ZZ], Television Centre Studio 3 [TT,UU], Television Centre Studio 4 [TT,YY,ZZ], Television Centre Studio 6 [YY,ZZ], Television Centre Studio 8 [ZZ], Lime Grove Studio D [UU-YY], Ealing Film Studios [TFZZ]

Locations: Gerrards Cross and Trotscliffe, Bucks [TT], Harrison Rocks, Kent and Croydon [UU], Coin St Aldwyns, Wokingford and Central London [VV], Malvern, Worcestershire [WW], Hampstead Heath [XX], Brighton and East Sussex [ZZ]

	Ratings (m)	R1 (%)
<i>The Dominators</i>	6.2	53
<i>The Mind Robber</i>	6.9	51
<i>The Invasion</i>	6.9	54
<i>The Krotons</i>	8.0	57
<i>The Seeds of Death</i>	7.2	57
<i>The Space Pirates</i>	5.9	54
<i>The War Games</i>	4.9	54

Working Titles
The Beautiful People
Man Power, The Fact of Fiction
Return of the Cybermen
The Trap, The Space Trap
The Lords of the Red Planet

Unused Stories: *The Rosemariners* (aka *The Rosacrutians*) by Donald Tosh, *The Prison in Space* by Dick Sharples, *The Dream Spinner* by Paul Wheeler, *The Aliens in the Blood* by Robert Holmes, *The Impersonators* by Malcolm Hulke, unknown story by Derrick Sherwin

The sixth season of *Doctor Who* contained several last-minute replacement stories requiring heavy input from the script editors (with the post changing its tide from story editor). As usual, several episodes were planned to be held over from the fifth recording block: the six-part *The Dominators* and the four-part *Man Power*. The latter story was written by Peter Ling, who had worked with Derrick Sherwin and his assistant Terrance Dicks during their time on the ATV series *Crossroads*. *Man Power* had originally been commissioned as a six-part story from Ling in December 1967, and it was Ling's original story synopsis that suggested the name *Zoe* for the new companion replacing Victoria.

As the scripts for *Man Power* and Mervyn Haisman and Henry Lincoln's six-part *The Dominators* arrived in March, it soon became clear to Sherwin that changes would be necessary. *The Dominators* was over long, and in early April 1968 it was decided to truncate the story into five episodes and allocate the extra episode to *Man Power*. The rewrites were done rapidly, as filming on *The Dominators* began in the last week of April. Haisman and Lincoln were unhappy with the changes, a feeling later compounded when the BBC began licensing merchandise connected with their new robotic creations, the Quarks. By the time the serial entered studio in May 1968, the writers had removed their names from the credits and substituted the pen-name Norman Ashby. On the same day Episode 3 of *The Dominators* was recorded, Patrick Troughton and Wendy Padbury also recorded the voice-overs to be appended to the repeat of *The Evil of the Daleks* Episode 1.



Sherwin received clearance in late April to go ahead and write the "buffer episode" to go at the start of Ling's story, which was now retitled *The Mind Robber*. Episode 1 of the story, by Sherwin, had no writer credit and started the serial in a different way – in Ling's original the Doctor loses control of the TARDIS which spins into the centre of a magnetic storm, and breaks up. Rewrites on the serial continued throughout May, although the most notable script changes were made in the lead up to recording Episode 2 in late June. Frazer Hines fell ill and was unable to attend recording, forcing Sherwin to restructure the script to enable Jamie's features to change into those of actor Hamish Wilson. This serial and the previous one had been largely recorded at Television Centre, although studio availability forced Ling's serial back to Lime Grove for two weeks.

The first story of the sixth recording block was the eight-part *The Invasion*, which was granted a major two-week location shoot in and around London. The story was based on a synopsis for a four-part story, apparently entitled *The Return of the Cybermen*, submitted by Kit Pedler in May. Peter Bryant and Derrick Sherwin were keen to develop this as a pilot serial to take *Doctor Who* in a new direction, bringing the Doctor down to an Earth of the near future and having him work alongside a combined scientific/military group (one of the successful elements of Season Five's *The Web of Fear*).

There was much debate over whether to rehire Nicholas Courtney to reprise his role as Lethbridge-Stewart, from *The Web of Fear*, and pay a copyright fee to his creators, Haisman and Lincoln; or to develop a new, but similar character. The BBC's legal department warned about possible litigation from the two writers if the latter option was pursued, and so when Sherwin was given clearance to develop Pedler's storyline himself in July, it was the promoted Brigadier Lethbridge-Stewart who commanded UNIT (United Nations Intelligence Taskforce). Plans to also feature the return of Professor Travers were dropped when it was felt that the character's role in the serial was too small for a major guest star such as Jack Wadding, so Sherwin developed the replacement of Professor Watkins. The serial introduced another semi-regular character, a UNIT corporal called Benton, played by John Levene, who had previously been a Cyberman in *The Moonbase* and a Yeti in *The Web of Fear*.

Director Douglas Camfield was heavily involved with Sherwin and Bryant in setting up UNIT so that it could become a major feature of the series if necessary.

By September 1968, *The Dominators* had been on air for several weeks and in *TV Comic*, *Doctor Who*, drawn by John Canning, was busy fighting Quarks and was now accompanied by Jamie McCrimmon. *The Invasion* now restarted production on *Doctor Who* and in addition to introducing UNIT and seeing the return of the Cybermen and Lethbridge-Stewart, the story also introduced a practice of allowing an extra week for each serial devoted purely to filming – which meant that production of stories should no longer overlap, easing the workload for the regular cast. For this new recording block, Dicks took over as script editor which enabled Derrick Sherwin to help out more on the production aspects alongside Bryant; the two effectively working as co-producers although Bryant generally took the on-screen credit. According to press material, *Radio Times* and internal memos. *The Invasion* is set in the mid-Seventies with the Brigadier stating that he first met the Doctor and Jamie in the London Underground four years previously.

The series was still being recorded on Fridays (as it had been since the Episode 6 of *Fury from the Deep*) and had returned to Lime Grove on a permanent basis. Wendy Padbury and Frazer Hines were each given a week's holiday during *The Invasion* with Zoe nailed up in a crate for one episode and Jamie on film only at the end of the story. During filming, Hines told the press that he was planning to leave the series in the New Year. Earlier in 1968 Hines had released a single titled *Who's Dr Who?*, a pop song which failed to chart, and put pay to the release of a follow-up, *Jamie's Aisle in his Time Machine*. Merchandise related to the series was sparse at this time; the only other item issued that year



was World Distributors' *The Dr Who Annual*, which boasted Cybermen on the cover, although no monsters from the series featured in the stories about the Doctor, Jamie, Victoria and Polly.

The next serial was changed very late in the day. Director David Maloney was to have originally worked on a four-part comedy-adventure about a women dominated civilisation – *The Prison in Space* by Dick Sharples. This had been commissioned in early June but was abandoned in early October, about a month before production was due to start. The replacement was *The Krotons*, a straight-forward science-fiction serial by Robert Holmes which had started life as a Hartnell storyline submitted to Donald Tosh in 1965. The Troughton version had been submitted to Sherwin in May under the title *The Space Trip*, and was developed throughout the summer into a set of scripts. Shortly after the serial was scheduled, Holmes submitted another storyline, *The Aliens in the Blood*, in late October, but it was rejected.

In November the *Doctor Who* production team rapidly scheduled the last few serials of the season, and warned Jack Kine's visual effects department that very great demands would be made of his personnel in the coming months – this becoming a point of conflict between Kine and Sherwin early in the new year. The first of these serials was *The Seeds of Death*, a futuristic story by Brian Hayles which saw the return of his Martian Ice Warriors. Although the storyline had been delivered by Hayles as early as August, the final scripts were close to the deadline for production with filming due to go ahead in mid-December. Dicks agreed that Hayles should be paid off for his work on the serial and that he himself should conduct the extensive rewrites needed for Episodes Three to Six. Troughton was given a holiday during the recording of Episode Four, with the unconscious Doctor in that episode played by Tommy Laird.

Hayles' original storyline was set in the year 3000 AD when Earth is described as a Green Belt Utopia. It involves a group of Martian suicide warriors led by two Warlords (which Hayles suggested were more intelligent and humanoid than other Martians) using a spore to break down the chlorophyll molecule. This would halt all photosynthesis on Earth within four weeks, thus stopping plants from producing oxygen, and the Ice Warriors are overcome when they are diverted into space by their T-Mat despatch chambers. The scene breakdowns had further divergences from the finished production, including the presence of a T-Mat Public Relations Officer called Mary Burcott and the character of Technical Co-ordinator Kelly was male. The wide-spread effect of the spores on Earth was felt far earlier than in the transmitted serial.

During filming on *The Seeds of Death*, both Frazer Hines and Wendy Padbury spent a day recording a guest appearance on the special Christmas edition of *Crackerjacks*. Despite Hines' desire to

Above:
The Doctor (Patrick Troughton) feels the heat from a Cyberman in The Invasion.

Far left:
Slaur (Alan Bennett), the Ice Lord from The Seeds of Death.
Photos © BBC Video

Right: *The Doctor, Jamie (Frazer Hines), and Zoe (Wendy Padbury) consider their circumstances at the hands of The Space Pirates.*
Photo © BBC

Below: *The Doctor and his companions find themselves in the trenches of the First World War in The War Games.*
Photo © BBC Video

leave the show, he was now contracted for all except the final four episodes of the recording block. Patrick Troughton also decided that this would be his final year as the Doctor. The strain of production had been only slightly eased by the new film schedules, and he also feared he would become typecast. Hines' departure had been anticipated, with Haisman and Lincoln developing a storyline to write him out early in 1968, prior to their withdrawal from the series due to the disagreements surrounding *The Dominators*. This would have been a third Yeti story in which Jamie returns to his rightful land and time to discover his land possessed by the Great Intelligence.

The next serial was also a somewhat rushed replacement after a script from Paul Wheeler entitled *The Dream Spinner* was abandoned. After the rejection of *The Aliens in the Blood*, Holmes submitted another storyline in November 1968 entitled *The Space Pirates*, a space opera combined with Wild West elements. Very demanding on visual effects for its model spaceship scenes, Holmes' script was rapidly delivered by January 1969 and edited by Sherwin as since Dicks' efforts were needed elsewhere; Sherwin was to take over formally as producer of the series the following month. The news of Patrick Troughton's departure was announced to the press at the start of 1969. Recording on *The Space Pirates* began in late February, with the series moving into studios at Television Centre from its second episode onwards. Earlier in the month, a day's shooting on the story had to be quickly remounted when the film was spoiled at the developing laboratory.

The finale to the season was rapidly constructed when two serials collapsed. The first of these appears to have been *The Impersonators* by Malcolm Hulke, a six-part storyline which had been in development since early July 1968 (itself a replacement for an unknown six-part story – possibly the third Yeti story – written off in June). This would have been followed by a four-part wrap-up to the Second Doctor's era written by Sherwin which had been planned as far back as June. Towards Christmas 1968, it was clear that neither of these would be suitable for production, and so the episodes were combined to create an eight-ten-week serial – the second-longest story to that time. The commission went to Hulke at the end of December, with an



understanding that Dicks would have considerable input into the script.

This ten-part story, *The War Games*, would be the end of an era for *Doctor Who*. Despite the fact that viewing figures fell sharply in the new year (partly due to competition from glossier science-fiction film series on ITV such as *Land of the Giants*), Sherwin maintained that the series would be going into production again later in the year, now in colour (a colour service on BBC1 was scheduled for November 1969). *The War Games* was also to set up the new format for the series of an exiled and Earth-based Doctor working with UNIT, and to this end the background of the Doctor, his law-breaking interference in universal affairs and the appearance of his own people – the Time Lords – were written into the climax of the Hulke/Dicks script. In February it was announced that Padbury had decided to leave alongside Troughton and Hines.

The serial demanded a large amount of location filming resulting in none of the regular cast being available for recording *The Space Pirates* Episode Six (appearing only in Ealing film sequences shot in mid-February). Two weeks were spent on the southern coast of England and at Ealing studios, recreating the settings of battles throughout Earth's history.

As Troughton's final shots were filmed at Ealing in early April 1969, his replacement had still not been chosen. With production now running only a week ahead of transmission again, recording at Television Centre shifted back to Thursdays from the fifth episode of *The War Games*. Troughton ended his regular stint as the Doctor in mid-June with Episode Ten, facing his own people on their un-named planet, defending his beliefs by summoning up images of a Cyberman, a Quark, a Yeti, an Ice Warrior and a Dalek (a Kroton had also been planned but abandoned late in the day). In early July, the actor would go to work on the BBC's prestige drama *The Six Wives of Henry VIII*.

A change seemed inevitable regarding the series' production and format. Ratings had been down by about a million on the previous year, although research reports indicated an improvement in audience reaction. The ITV regions had learned to combat *Doctor Who* with their own science-fiction adventures including *Land of the Giants*, *Voyage to the Bottom of the Sea* and *Joe 90* as well as other adventure series such as *Tarzan*. Ratings fell further as the summer arrived, with a new low audience of under four million established. *The War Games* wound up the monochrome era of *Doctor Who* to an ever dwindling audience.

After being under contract for a month, Troughton's successor was announced to the public a few days before *The War Games* came to a climax. The public would soon be greeted with a very different Doctor, in the person of popular film and radio actor Jon Pertwee...



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Season Seven

Recurring Cast: Jon Pertwee (Doctor Who) with Caroline John (Liz Shaw), Nicholas Courtney (Brigadier Lethbridge-Stewart) and John Levene (Sergeant Benton) **CCC-DDD**

Serials:		Production Dates:	Transmission Dates:
AAA	<i>Spearhead from Space</i> (4)	13-09-69 – 22-11-69	03-01-70 – 24-01-70
BBB	<i>Doctor Who and the Silurians</i> (7)	12-11-69 – 26-01-70	31-01-70 – 14-03-70
CCC	<i>The Ambassadors of Death</i> (7)	29-01-70 – 27-03-70	21-03-70 – 02-05-70
DDD	<i>Inferno</i> (7)	31-03-70 – 29-05-70	09-05-70 – 20-06-70

Writers: Robert Holmes [AAA], Don Houghton [DDD], Malcolm Hulke [BBB], David Whitaker [CCC]

Directors: Douglas Camfield [DDD], Timothy Combe [BBB], Michael Ferguson [CCC], Derek Martinus [AAA]

Producers: Barry Letts [BBB-DDD] Derrick Sherwin [AAA] **Script Editor:** Terrance Dicks

Studios: Television Centre Studio 1 [BBB, CCC], Television Centre Studio 3 [BBB, CCC, DDD], Television Centre Studio 4 [CCC], Television Centre Studio 6 [DDD], Television Centre Studio 8 [BBB], Ealing Television Film Studios [DDD]

Locations: Madame Tussauds, King's Cross Station, Acton and Ealing, London; Wood Norton [AAA], Marylebone Station, London, Hinkley Common, Godalming, Surrey [BBB], Little Marlow, Bucks, Southall, North London, Uxbridge [CCC], Kingsnorth-on-the-Medway, Kent [DDD]

	Ratings (m):	Rt (%)	Working Titles
<i>Spearhead from Space</i>	8.2	56	<i>Facsimile</i>
<i>Doctor Who and the Silurians</i>	7.7	58	<i>The Monsters</i>
<i>The Ambassadors of Death</i>	7.3	60	<i>The Invaders from Mars, The Carriers of Death</i>
<i>Inferno</i>	5.6	60	<i>Operation: Mole-Bore, The Mo-Hole Project, Project Inferno</i>

Unused Stories: *The Mists of Madness* by Brian Wight; *The Shadow People* by Charlotte and Dennis Plimmer, *The Harvesters* by William Emms

Season Seven of *Doctor Who* saw the further development of the new format which had been given a dummy run the previous year in *The Invasion*. With the Doctor sentenced to a period of exile on twentieth century Earth, producers Peter Bryant and Derrick Sherwin were able to dispense with the extra-terrestrial tales which had so severely strained the series' budget towards the end of the Sixties, and which Sherwin in particular had disliked from an artistic point of view. They were also able to give the series a more contemporary, adult feel, drawing on such sources as the Fifties *Quatermass* serials and the popular James Bond movies.

The new Doctor, a role for which Bryant selected well-known actor and variety artist Jon Pertwee after his first choice, Ron Moody, turned it down, would now be teamed with UNIT to combat a succession of threats, both alien and home-grown, to the security of his favourite planet. Nicholas Courtney returned as Brigadier Lethbridge-Stewart, having already indicated his willingness to do so during the making of *The Invasion*, and the new team of regulars was completed by Caroline John, a young actress who played Cambridge scientist Doctor Elizabeth Shaw, a character the production team hoped would be a rather more sophisticated character than most of the Doctor's previous companions.

Two further developments of significance were the switch from monochrome to colour recording and the dramatic reduction in the number of episodes that would comprise both the production block and the season itself (the two being, on this occasion, coincident). Whereas the series' first five blocks had consisted of an average of forty-three episodes each and the sixth of thirty-four, the seventh was allocated only twenty-five.

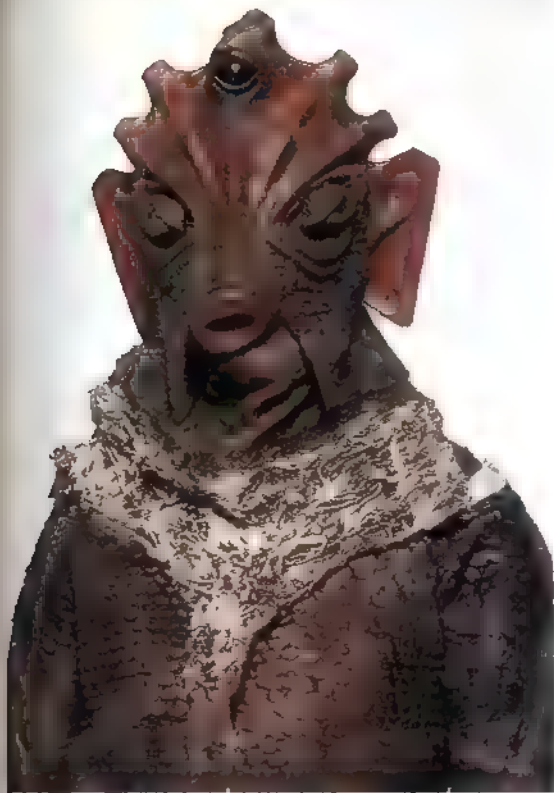
Jon Pertwee signed his Season Seven contract in mid-May 1969 and was presented to the press at

a BBC publicity event in mid-June. An early priority was the choice of the new Doctor's costume. Although Pertwee was initially keen to wear an elegant plain grey suit, he eventually came to favour a rather different look after donning his grandfather's old smoking jacket and Inverness cape, along with a frilly white shirt to attend a photocall. Costume designer Christine Rawlins was also inspired in part by the clothes worn by the lead character in the earlier BBC series *Adam Adamant Lives!*. Production of the new Doctor's outfit was undertaken by leading theatrical costumier Arthur Davey.

A new title sequence – this time to be featured at the end of each episode as well as at the beginning – was shot, again utilising the howl-around effect. It was conceived by Bernard Lodge, the BBC graphic designer responsible for the two Sixties sequences, and realised by Ben Palmer, the electronic effects specialist whose pioneering work with howl-around had attracted Lodge's attention to the effect. To accompany the new visuals, the Radiophonic Workshop supplied a slightly revamped arrangement of the famous Ron Grainer theme tune, incorporating additional sound effects and a more positive conclusion.

Filming proper got underway in mid-September 1969 with initial location work for the new Doctor's debut story, *Spearhead from Space*. This story had been commissioned from Robert Holmes on the strength of an April 1969 storyline entitled *Facsimile* and concerned an invasion attempt by the disembodied Nestene consciousness using animated plastic mannequins called Autons. Industrial action by BBC cameramen resulted in the cancellation of the story's studio recordings and so, to overcome this potential calamity, Sherwin arranged for the whole story to be shot on film – making this the only *Doctor Who* story to feature no video-originated material. The additional filming was carried out at BBC training premises in Wood Norton during October and November 1969.





The season's third story, *The Ambassadors of Death*, went through a number of different drafts before its scripts were finalised. David Whitaker's first version, commissioned in late June 1969 on the basis of an unsolicited outline for a second Doctor story called *The Invaders from Mars*, was at odds with the new, more adult style for which the production team were striving. Trevor Ray (then still assistant script editor) wrote a revised first episode to indicate their requirements. Whitaker's subsequent drafts were no more to the production team's liking, however, so Malcolm Hulke was brought in to complete the task. Ray's version of the first episode was kept largely unaltered but around November 1969 Hulke extensively amended Whitaker's scripts for the second and third and wrote the remainder from scratch, using the original ideas as a guide. The story provided many opportunities for spectacular filmed action sequences featuring Derek Ware's HAVOC stunt team. Letts agreed to a number of requests from director Michael Ferguson for additional resources to make these scenes even more impressive, but later regretted this when the costs proved to be much higher than expected.

The final story of the season – the only one of the four to be unmarred after Letts' arrival – started life as an outline commissioned from Don Houghton in mid-November 1969 under the title *Operation: Mole-Bore*. It went through two further title changes before eventually reaching the screen as *Inferno*. The primordial creatures (never named in the dialogue but identified as Primords in the closing credits) were not part of Houghton's original idea but were added to the scripts at the production team's suggestion, in order to help sustain the story over its seven episode length.

Coinciding with the transmission of the first episode of *Inferno*, *Radio Times* printed a major feature article on *Doctor Who*. This included an interview with Pertwee but focused on the technical aspects of the series' production. *Inferno* saw the permanent introduction of a new two-episodes-per-fortnight recording pattern for *Doctor Who*. Letts had decided on this change at an earlier stage of the season's production as it had been pointed out to him by designer Barry Newbery that, when combined with the increasing trend towards out-of-scene-order recording, it would

Although he had been involved in setting up and overseeing the initial stages of the season's production, Bryant had then left to work on another BBC series, *Paul Temple*. Shortly after the completion of *Spearhead from Space*, he was joined by both Sherwin and Trevor Ray, a young writer who had recently been brought onto the *Doctor Who* team as assistant and prospective replacement for script editor Terrance Dicks. Having been turned down by a number of other candidates, including director Douglas Camfield, the chance to take over as producer of *Doctor Who* was finally accepted by Barry Letts, who had previously directed Season Five's *The Enemy of the World*. Letts took up post in mid-October 1969, three weeks before the start of location filming on the season's second story, *Doctor Who and the Silurians*. Ray's successor was a former pop singer turned novelist named Robin Squire, but his stay on the production team would be brief and the post of assistant script editor would then be judged unnecessary.

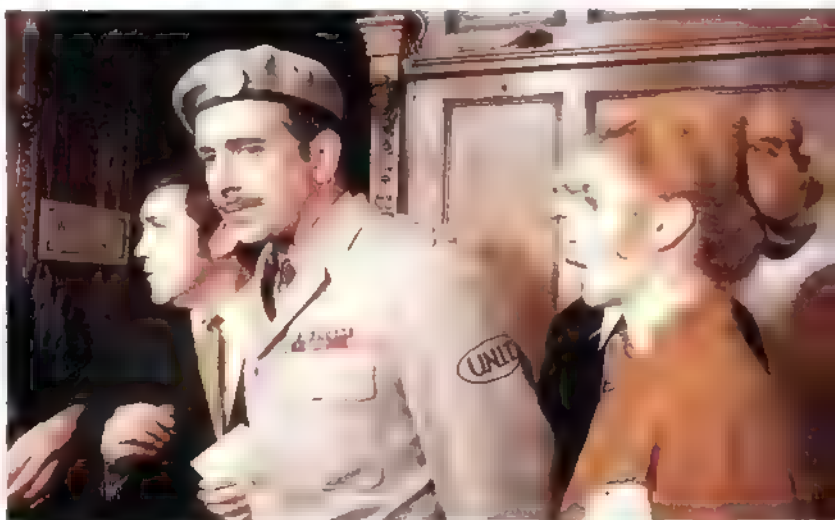
Malcolm Hulke's *Doctor Who and the Silurians*, the storyline for which had been commissioned in August 1969 under the working title *The Monsters*, was the first of three successive seven-part stories – an unusually extended length decided upon as a cost-saving measure. It also saw the debut of the Doctor's new car, Bessie, an idea of Bryant and Ray, which during the coming years would often substitute for the TARDIS in transporting the Time Lord to the scene of his latest adventure. The vehicle was custom-made for *Doctor Who*, having been purchased by the BBC as one of a number of limited edition kits designed by Siva Engineering Sales of Weymouth, Dorset. It had a fibreglass shell with a chassis and engine taken from a Ford Popular, and the total cost was around £500.

Production of *Doctor Who and the Silurians* was unaffected by the industrial dispute which had caused problems on *Spearhead from Space*. An extra studio day was required towards the end of December 1969 to complete some scenes delayed due to poor workmanship on the part of the freelance company commissioned to construct the cave sets.

When the new season began transmission, it received healthy viewing figures and very favourable reviews. Its return had been publicised by way of an appearance by Pertwee on *Junior Points of View* in late December 1969 and a *Radio Times* front cover photograph, although there was no major feature inside the magazine. The Doctor and the Brigadier also made their debut appearance in *TV Comic*, where they would soon be joined by Liz and Bessie, continuing the run of adventures which had taken an eight-week break to allow for the change of Doctors.

Left:
A Silurian from *Doctor Who and the Silurians*.

Below:
The Brigadier (Nicholas Courtney) and Liz Shaw (Caroline John) arrive at Abbridge Cottage Hospital to examine the newly regenerated Doctor in *Spearhead from Space*.
Photos © BBC Video



allow for more efficient use of sets. Production of *Inferno* was far from trouble-free, however, as shortly after recording began in April 1970 director Douglas Camfield was taken seriously ill after an adverse reaction to new medication prescribed for a long-standing heart problem. Letts was left with no option but to step in and direct the remainder of the story himself.

Fortunately, despite the sometimes troubled circumstances of its production, Season Seven proved to be a big hit with viewers and critics alike. Although Letts' superiors had initially considered cancelling the series after this run – and at their request he had even come up with an idea for a replacement entitled *Snowy Black*, concerning the exploits of an unsophisticated Australian in London – they soon changed their minds once they saw what a success they had on their hands. The new decade had begun well for *Doctor Who*.

Far left:
The Doctor (Jon Pertwee) in *The Ambassadors of Death*.
Photos © BBC

Season Eight

Recurring Cast: Jon Pertwee (*Doctor Who*) with Roger Delgado (*The Master*), Nicholas Courtney (*Brigadier Lethbridge-Stewart*), Katy Manning (*Jo Grant*) and Richard Franklin (*Captain Mike Yates*) [EEE-GGG, JJJ], John Levene (*Sergeant Benton*) [EEE-GGG, JJJ] featuring Fernanda Mariowe (*Corporal Bell*) [FFF-GGG]

Serials:	Production Dates:	Transmission Dates:
EEE Terror of the Autons (4)	18-09-70 - 24-10-70	02-01-71 - 23-01-71
FFF The Mind of Evil (6)	c.26-10-70 - 19-12-70	30-01-71 - 06-03-71
GGG The Claws of Axos (4)	04-01-71 - 06-02-71	13-03-71 - 03-04-71
HHH Colony in Space (6)	09-02-71 - 03-04-71	10-04-71 - 15-05-71
JJJ The Dæmons (5)	19-04-71 - 26-05-71	22-05-71 - 19-06-71

Repeats: *Spearhead from Space*
The Dæmons

09-07-71 - 30-07-71
28-12-71

Writers: Bob Baker [GGG], Robert Holmes [EEE], Don Houghton [FFF], Malcolm Hulke [HHH], 'Guy Leopold' (Barry Letts, Robert Sloman) [JJJ], Dave Martin [GGG]

Directors: Christopher Barry [JJJ], Michael Brant [HHH], Timothy Combe [FFF], Michael Ferguson [GGG], Barry Letts [EEE]

Producer: Barry Letts **Script Editor:** Terrance Dicks

Studios: Television Centre Studio 3 [FFF-JJJ], Television Centre Studio 4 [GGG-JJJ], Television Centre Studio 6 [EEE], Television Centre Studio 8 [EEE]

Locations: South Edmonton, London, Fulmer, Bucks. Dunstable Bedfordshire [EEE], Dover Castle, Kent and Kensington, London [FFF], Dungeness, Kent [GGG], Plymouth, Devon [HHH], Aldbourne and Membury, Wiltshire [JJJ]

	Ratings (m):	RI (%):	Working Titles
<i>Terror of the Autons</i>	8.0	-	<i>The Spray of Death</i>
<i>The Mind of Evil</i>	7.6	-	<i>The Pandora Machine, Man Hours, The Pandora Box</i>
<i>The Claws of Axos</i>	7.4	-	<i>The Gift, The Friendly Invasion, The Axons, The Vampire from Space</i>
<i>Colony in Space</i>	8.5	-	<i>The Colony</i>
<i>The Dæmons</i>	8.3	-	<i>The Demons</i>
<i>Spearhead From Space</i> (rpt)	3.3	-	
<i>The Dæmons</i> (rpt)	10.5	-	

Unused Stories: *The Cerebroids* by Brian Wnght, *The Spare Part People* (aka *The Brain Drain, The Labyrinth*) by Jon Pertwee & Reed de Rouen

With the early colour serials deemed a critical and ratings success, *Doctor Who* had its eighth season commissioned in early 1970. Terrance Dicks and Barry Letts at once started to search for new ways in which they could develop the format inherited from Derrick Sherwin and Peter Bryant which saw them — and the Doctor — largely restricted to combating alien invasions and investigating dangerous scientific advances in an England of the near future. They hit upon the idea of a new regular adversary for their hero, a Moriarty to the Doctor's Sherlock Holmes portrayed by Jon Pertwee. In conjunction with Robert Holmes, they crafted the character of the Master, a power seeking and chaos-making renegade from the Time Lords who would feature in each of the five new stories in Season Eight (although the season would still be twenty-five episodes, Letts wanted more 'first nights' to hook new viewers and hence made the stories shorter).

The season opened with another Auton/Nestene serial written by Holmes, who was commissioned for *The Spray of Death* in April 1970 (although Dicks also had heavy input into many aspects of the storyline that became *Terror of the Autons*). Letts had decided to write out Liz Shaw as he disliked the character — but by this time Caroline John was pregnant and could not have returned anyway. Letts and Dicks therefore created a new female assistant, and also a new UNIT officer as an aide to the Brigadier (with a possible romance between these two characters). The new assistant was Jo Grant, a young trainee UNIT agent. The officer, Captain Mike Yates, would then bridge the gap in army ranks between Lethbridge-Stewart and the steadfast Sergeant Benton.

Letts knew at once who he wanted to play the new villain: Roger Delgado, a versatile actor known for 'bad guy' or sinister roles. The opening

serial introduced two key facets of the Master: his talent for disguise and also his powers of hypnotic suggestion. Fifteen year-old Katy Manning, the daughter of a sports journalist, was one of the last people to be interviewed for the role of Jo Grant, and won the part despite her nervousness, short-sightedness and lack of height. Letts' initial choice for Yates, Ian Marter, was busy with other work and so the part went to Richard Franklin. When filming on *Terror of the Autons* began in September 1970, the regular cast 'family' had been established as Pertwee, Delgado, Courtney, Manning, Franklin and Levene.

Terror of the Autons continued the practice of recording two episodes in a two-day studio session each fortnight. One night of recording per two-day session was devoted to all the scenes that made extensive use of Colour Separation Overlay (CSO) — a





Left:
The Doctor questions
the Master's (Roger
Delgado) alliance with
the Axons in *The Claws
of Axos*.
Photo © BBC Video

Below:
The Doctor (Jon
Pertwee) and Jo (Katy
Manning) are discov-
ered in a cell in
Stangmoor Prison in
The Mind of Evil.
Photo © BBC

picture-mixing technique introduced in *Doctor Who and the Silurians* which was to play a major role in the new season. The first night of studio taping for *Terror of the Autons* saw all the CSO scenes taped, which included a shot of one of the Master's mini-nursed victims and a number of scenes which used photocaption backgrounds instead of full studio sets.

The second of the Master skirmishes began life in June 1970 as *The Pandora Machine*, a serial submitted by Don Houghton, which did not originally feature the character. It dealt with the manipulation of the criminal mind by alien means and an attack upon a world peace conference for which UNIT was providing security. With a final title change to *The Mind of Evil*, filming began on the serial in late October with some ambitious and extensive action sequences using equipment and trained personnel from the RAF and the Royal Marines. Although highly effective, the serial was a costly one, which may have contributed to Timothy Combe not being hired to direct *Doctor Who* again. The first few episodes also featured a UNIT semi-regular, Corporal Bell played Fernanda Marlowe, a female member of the team who would also appear in the next story.

With two serials ready for broadcast, Season Eight headed the BBC's New Year line-up and again secured a place on the cover of *Radio Times* to promote the arrival of Jo and the Master. *Terror of the Autons* was successful in the ratings and with the critics, but it soon became clear to the production team that the inclusion of a murderous plastic troll doll and policemen who turned out to be faceless Autons had overstepped the mark by introducing horror into the safe everyday world of younger viewers.

In its comic strip form, *Doctor Who* was also bound for a new and more colourful home. During recording of *The Mind of Evil* in November, the production office had received visitors from Polystyle Publications, the publishers of *TV Comic*, who were planning a new science-fiction orientated companion title to launch in February 1971. This was *Countdown*, a comic which promoted *Doctor Who* very well, usually allocating it two colour pages, with art from the likes of Harry Langford, Frank Lindfield and Gerry Haylock. The stories from editor Dennis Hooper and Dick O'Neil were more serious in nature than the whimsical *TV Comic* escapades.

Back on the series, two new writers to the *Doctor Who* team were Bob Baker and Dave Martin who had submitted a long and ambitious storyline entitled *The Gift to Dicks* in late 1969 after a pilot comedy script of theirs had accidentally ended up on the script editor's desk. With much refining, a storyline entitled *The Friendly Invasion* had been commissioned in April, followed by scripts for *The Claws of Axos* in September. The title continued to change, becoming *The Vampire from Space* in October, and indeed the first recording session in late January retained this title. By the time of taping Episodes Three and Four in early February, the title had become *The Claws of Axos*. Again boasting extensive action sequences choreographed by HAVOC, it was during the transmission of this serial that the original Doctor, William Hartnell, criticised the series in *The Daily Sketch* as being a travesty of the original concept.

The Doctor's exile was relaxed in the fourth story of the season, *Colony in Space*, which would see the Doctor and Jo used by the

Time Lords for the first of a number of special missions in which they themselves could not be seen to be involved. Malcolm Commissioned as *The Colony*, UNIT only features briefly in the serial, and Nicholas Courtney taped his two scenes as the Brigadier in the Doctor's lab set on the first evening of recording.

It was during rehearsals for *Colony in Space* that Eamonn Andrews and the *This Is Your Life* team surprised Jon Pertwee by confronting him with the famous big red book. The resulting programme was transmitted in mid-April, shortly after *Colony in Space* began its run on BBC1. The serial was promoted in *Radio Times* by a lavish colour comic strip adaptation of its opening scenes by Frank Bellamy, an artist who provided many other striking pieces of artwork promoting *Doctor Who* until his death in 1976.



Although *The Cerebrovets* by Brian Wright was commissioned in June 1970, this serial was written-off. The five-part season climax in which the Master would finally be captured by UNIT, was commissioned at the start of 1971 as *The Demons*, a collaboration between playwright Robert Sloman and Barry Letts – the final writer credit going to the pseudonymous Guy Leopold.

Retitled *The Demons*, the script was perceived to epitomise the Pertwee era. An extensive location shoot of two weeks was undertaken in late April with the crew battling snow storms and other adverse weather conditions. Recorded in studio in three one-day sessions, *The Demons* bought the season to a stylish conclusion, with the final episode taped four days after the first was broadcast.

Season Eight concluded in June. Ratings had been about a million up on the previous year, particularly as the show had shifted to a later slot with *Colony in Space*, and was being broadcast just after Gerry Anderson's slick new *U.F.O.* series in many ITV regions. Competition tended to be from variety shows, games shows and old movies, giving *Doctor Who* a strong position. A repeat run of Pertwee's debut serial, *Spearhead from Space*, was shown on Fridays during July, and at the end of the year, *The Demons* was edited into a ninety-minute compilation for a repeat broadcast as part of the BBC's Christmas programmes, and to reintroduce viewers to the series for its next season which began transmission on New Year's Day, 1972.

Far left:
A happy partnership:
the Doctor and Jo
Grant in *Colony in
Space*.
Photo © BBC

Season Nine

Recurring Cast: Jon Pertwee (Doctor Who) with Katy Manning (Jo Grant) and Roger De Gado (The Master) [LLL, 000], Nicholas Courtney (Brigadier Lethbridge-Stewart) [KKK, 000], Richard Franklin (Captain Mike Yates) [KKK, 000], John Levene (Sergeant Benton) [KKK, 000] featuring Stuart Fell & Ysanne Churchman (Alpha Centauri) [MMM], Nick Hobbs (Aggedor) [MMM]

Series:	Production Dates:	Transmission Dates:
KKK <i>Day of the Daleks</i> (4)	13-09-71 - 19-10-71	01-01-72 - 22-01-72
NNN <i>The Curse of Peladon</i> (4)	16-12-71 - 01-02-72	29-01-72 - 19-02-72
LLL <i>The Sea Devils</i> (6)	21-10-71 - 14-12-71	26-02-72 - 01-04-72
NNN <i>The Mutants</i> (6)	09-02-72 - 28-03-72	08-04-72 - 13-05-72
000 <i>The Time Monster</i> (6)	29-03-72 - 24-05-72	20-05-72 - 24-06-72

Repeats: *The Sea Devils*

27-12-72

Writers: Bob Baker [NNN], Brian Hayles [MMM], Malcolm Hulke [LLL], Louis Marks [KKK], Dave Martin [NNN], Robert Sloman [000]

Directors: Christopher Barry [NNN], Paul Bernard [KKK, 000], Michael Briant [LLL], Lennie Mayne [MMM]

Producer: Barry Letts **Script Editor:** Terrance Dicks

Studios: Television Centre Studio 3 [MMM, 000], Television Centre Studio 4 [KKK, MMM, 000], Television Centre Studio 8 [KKK, LLL], Television Centre Studio Unknown [NNN], Ealing Television Film Studios [MMM, 000]

Locations: Burnham, Bucks, Brentford and Hayes, Middlesex [KKK]; Portsmouth, Hampshire; Isle of Wight [LLL], Chislehurst Caves and Finsbury Caves, Kent [NNN], Reading, Berkshire; Hartley Wintney, Hampshire [000]

	Ratings (m):	RI (%)	Working Titles:
<i>Day of the Daleks</i>	9.6	-	<i>The Ghost Hunters, Years of Doom</i>
<i>The Curse of Peladon</i>	9.4	-	<i>The Curse</i> (unconfirmed)
<i>The Sea Devils</i>	8.2	-	<i>The Sea Silurians</i>
<i>The Mutants</i>	7.8	-	<i>Independence, The Emergents</i>
<i>The Time Monster</i>	7.4	-	
<i>The Sea Devils</i> (rpt)	4.6	-	

Unused Stories: *The Daleks in London* by Robert Sloman; *The Mega* by Bill Strutton; *The Space War* (aka *The Furies*) by Ian Stuart Black; *The Brain-Dead* by Brian Hayles; *The Shape of Terror* by Brian Hayles

Season Nine was one episode longer than its immediate predecessor (an increased allocation which would remain the norm throughout the rest of the decade) but otherwise followed essentially the same successful formula. The regular cast and production team were unchanged, and the stories again consisted of a mixture of Earth-bound adventures and occasional forays into outer space. The only significant difference was that the Master appeared as principal villain in only two of the five stories, the production team having by now realised that he had been somewhat overused in his debut year. To compensate for his absence, a number of popular adversaries from earlier seasons were brought back to make return appearances – starting with the Daleks.

Terry Nation had been approached early in 1971 to see if he would sanction the return of his popular creations, and because he was tied up with work on the ITC film series *The Persuaders!* he agreed to another writer being assigned the task of reintroducing them. Barry Letts and Terrance Dicks, after briefly considering a Robert Sloman idea called *The Daleks in London*, eventually decided to have the creatures written into an existing Louis

Marks story which had been under development since the autumn of the previous year, first as *The Ghost Hunter* and then as *Years of Doom*. After the necessary rewrites had been completed by Marks – who had first contributed to the series some seven years earlier with the Season Two story *Planet of Giants* – the title was changed once again, at the production team's request, to *Day of the Daleks*.

The Daleks' inclusion in the story was in keeping with the production team's philosophy of starting each new season with a publicity-grabbing gimmick. *Day of the Daleks* received extensive promotion – including on-screen trailers; a major *Radio Times* cover feature and competition; an item on *Blue Peter*; and even an appearance by Jon Pertwee and Letts, along with Daleks and other monsters, at a *Young Observer* teach-in held towards the end of December 1971 at the London Planetarium – all of which ensured healthy viewing figures for the start of the new run.

The next story into production was Malcolm Hulke's *The Sea Devils*, a six-part commission at the end of March 1971. This saw the return of the Silurians, although this time in aquatic form – as the original working title, *The Sea Silurians*, suggested. The

Master was also back in action in this story, escaping from the prison to which he had been consigned after his capture by UNIT at the end of *The Demons* and attempting to gain control over the Earth by reviving a Sea Devil colony beneath the English Channel.

The Sea Devils boasted a considerable amount of location footage. This was shot over a ten day period in the Portsmouth area, including some sequences set on a Victorian sea fort called No Man's Land, and saw the *Doctor Who* team in the spotlight themselves when the filming became the subject of a BBC schools programme. The production team took up an offer from the Royal Navy to make use of the diving vessel HMS Reclaim. The Navy also allowed director Michael Briant and his crew to film at the nearby HMS Fraser naval base and even took responsibility for a number of smoke and





of the Daleks, but a number of original costumes and props were included as well. The winners of the *Radio Times* competition had already appeared on the BBC's early evening news programme *Nationwide* towards the end of February. Other publicity for *Doctor Who* during the early part of the year included an appearance by Pertwee on *Ask Aspel* at the beginning of March, when clips were also shown from the first three stories of the season, and the publication by Piccolo Books of *The Making of Doctor Who*, the first factual book ever to be published about the series, in mid-April. April also saw the home of the comic strip *Doctor Who* being retitled *T1 Action + Countdown*, with *Doctor Who* now on the first three pages including the colour cover.

On television, the Doctor was undertaking another mission for the Time Lords. Bob Baker and Dave Martin had been commissioned to provide a further story on the strength of their Season Eight debut *The Claws of Axos*. Loosely based on an idea that Letts had himself submitted unsuccessfully to *Doctor Who* in the mid-Sixties, it started life as *Independence*, later became *The Emergents* and eventually reached the screen as *The Mutants*. The Mutants were the first monsters created

for *Doctor Who* by costume designer James Acheson, who would go on to produce many other memorable designs for the series before eventually leaving the BBC and pursuing a distinguished career in the film industry, winning Academy Awards for his work on the films *Dangerous Liaisons* and *The Last Emperor*.

The season's final story was *The Time Monster*. Like the previous year's *The Demons*, this was written by Letts in collaboration with Sloman, although BBC rules prevented Letts from taking any on-screen credit. As co-writer, Letts was able to ensure that the scripts fully reflected his own interests as the series producer.

Season Nine had been another very successful one for *Doctor Who* – reflected in a relaunch of the series' original fan club under the auspices of new organiser Keith Miller. Even after the season had ended, *Doctor Who* remained in the public eye as the two Dalek cinema films of the Sixties received their first television transmissions, screened on BBC1 at the start of July and in mid-August respectively. Overseas sales of *Doctor Who* remained healthy, and viewers in the USA received their first taste of the series when Time Life distributed a package of thirteen Pertwee stories running from *Doctor Who* and the *Silurians* to *The Time Monster*. Ironically, though, the BBC itself had now begun to systematically junk many of the Sixties *Doctor Who* stories, considering the monochrome episodes to have now reached the limit of their commercial potential.

Although Letts and Dicks both felt ready by this point to move on to other challenges, they were persuaded by their BBC superiors to remain on the series' production team and continue their good work. As Dicks would later quip, '*Doctor Who* is the only person where time gets added on for good behaviour!'

explosion effects required on location, as well as providing free of charge a considerable amount of stock footage to be edited into the final episodes. *The Sea Devils* featured the last contribution to *Doctor Who* by Derek Ware's HAVOC stunt team. Terry Walsh, who had just left Ware's team, subsequently took over as the series' regular stuntman, at first under the aegis of his own organisation, PROFILE.

Although made second in the season's running order, *The Sea Devils* was eventually transmitted third. This was the first time in the series' history that stories had been transmitted in a different order from that in which they had been made, and the change was decided upon by Letts at a relatively late stage in order to achieve a better balance between the season's Earth-based and outer-space settings.

The third story into production was *The Curse of Peladon* by Brian Hayles – who, like Marks, had also worked on *Doctor Who* during the Sixties. The storyline was developed in discussion with the production team after two initial ideas, *The Brain-Dead* and *The Shape of Terror*, were both rejected.

Made entirely in studio, *The Curse of Peladon* had the claustrophobic atmosphere of a ghost story and also served as an allegory of the UK's entry into the Common Market – in line with the production team's desire to see the series work on a number of different levels, and be thought-provoking as well as entertaining. Amongst the guest cast was David Froughton – son of former Doctor Patrick Troughton – as King Peladon.

In March and April 1972 a *Doctor Who* exhibition took place at the Ceylon Tea Centre in London's Regent Street. The main purpose of this was to showcase some of the entries in the 'Win a Dalek' competition that *Radio Times* had run to promote *Day*

Left:

The Doctor (Jon Pertwee) faces his deadliest enemies in Day of the Daleks.

Photo © BBC Video

Left:

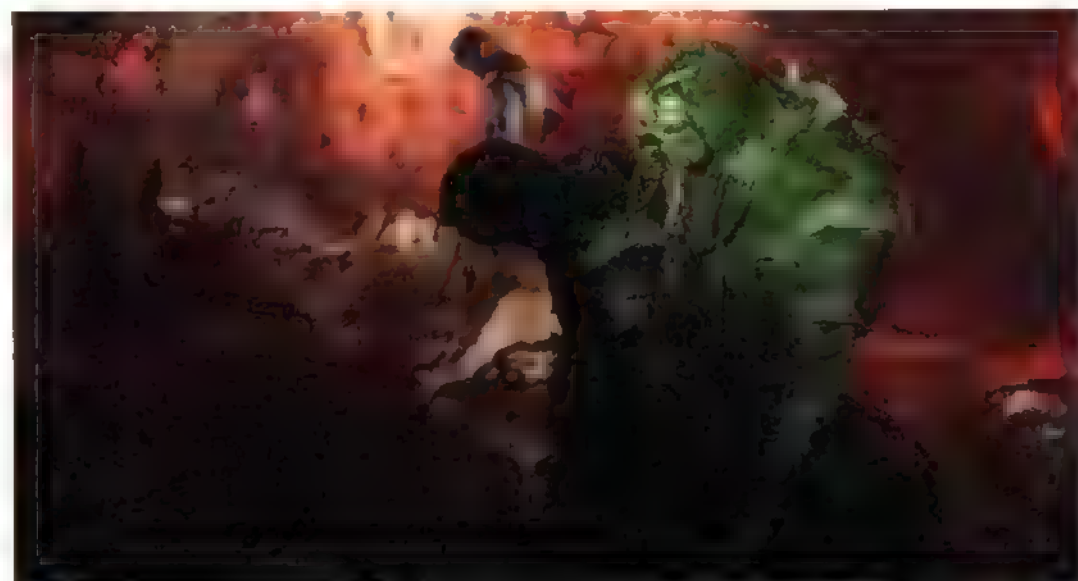
Some of The Mutants of Solos.

Photo © BBC

Far left:

The Doctor's fellow Time Lord and arch enemy The Master (Roger Delgado) in The Time Monster.

Photo © BBC



Season Ten

Recurring Cast: Jon Pertwee (*Doctor Who*) with Katy Manning (*Jo Grant*) and Roger Degado (*The Master*) [QQQ], Nicholas Courtney (*Brigadier Lethbridge-Stewart*) [RRR,TTT], Richard Franklin (*Captain Yates*) [TTT], John Levene (*Sergeant Benton*) [RRR,TTT] featuring Patrick Troughton (*Doctor Who*) [RRR], William Hartnell (*Doctor Who*) [RRR]

Serials		Production Dates	Transmission Dates
RRR	The Three Doctors (4)	06*11*72 - 12*12*72	30*12*72 - 20*01*73
PPP	Carnival of Monsters (4)	30*05*72 - 04*07*72	27*01*73 - 17*02*73
QQQ	Frontier in Space (6)	10*09*72 - 01*11*72	24*02*73 - 31*03*73
SSS	Planet of the Daleks (6)	02*01*73 - 20*02*73	07*04*73 - 12*05*73
TTT	The Green Death (6)	12*03*73 - 30*04*73	19*05*73 - 23*06*73

Repeats: **Day of the Daleks**

03*09*73

Writers: Bob Baker [RRR], Robert Holmes [PPP], Malcolm Hulke [QQQ], Dave Martin [RRR], Terry Nation [SSS], Robert Sloman [TTT].

Directors: Paul Bernard [QQQ], Michael Briant [TTT], Barry Letts [PPP], David Maloney [SSS], Lennie Mayne [RRR]

Producer: Barry Letts **Script Editor:** Terrance Dicks

Studios: Television Centre Studio Unknown [PPP,QQQ], Television Centre Studio 1 [RRR], Television Centre Studio 3 [SSS,TTT], Television Centre Studio 8 [RRR], Ealing Film Studios [RRR,SSS]

Locations: Rickmansworth and Denham, Bucks [RRR], Tillingham Marshes and Chatham [PPP], South Bank, London and Reigate, Surrey [QQQ], Redhill, Surrey [SSS], Den and Merthyr Tydfil, Mid Glamorgan [TTT]

	Ratings (m)	RI (%)	Working Titles
The Three Doctors	10.3	-	<i>The Black Hole</i>
Carnival of Monsters	9.2	-	<i>The Labyrinth, Peepshow</i>
Frontier in Space	8.0	-	
Planet of the Daleks	9.7	-	<i>Destination, Daleks</i>
The Green Death	7.7	-	
Day of the Daleks (rpt)	7.4	52	

Unused Story: *Multiface* by Godfrey Harrison

In a throwback to the production style of *Doctor Who* in the Sixties, Barry Letts decided to record one of the Season Ten serials at the end of the ninth recording block, partly in order to take advantage of the more favourable weather conditions for location filming in the summer of 1972. The serial benefiting from this scheduling was transmitted second, and derived from a storyline commissioned from Robert Holmes in May 1971 under the title *The Labyrinth*. The scripts, delivered at the end of 1971, re-established the Doctor as a traveller in time and space, his exile to twentieth century Earth rescinded by the Time Lords. The reason for this reversal in fortunes would be grafted into the debut story of the season, a special four-part story to cele-

brate the series' Tenth Anniversary. Shooting on the retitled *Peepshow* (later retitled *Carnival of Monsters* before recording) got underway in May 1972, with recording completed at the start of July. Letts also directed the story, allowing him to experiment with breaking up the recording patterns even further. The first two studio days were allocated for all the scenes set aboard a 1926 cargo vessel, while the final two days concentrated on sequences set on the planet Inter Minor, with the four episodes assembled as a mixture of the two recording sessions during editing.

Barry Letts and Terrance Dicks wanted an epic storyline for the anniversary season, to rival *The Daleks' Master Plan* of 1965/6, but in the light of scripting and production problems of previous



long-running stories, they decided to split this into two six-part stories: the Doctor and Jo would first face the Master and then the Daleks – the two most popular enemies on the series. The first six episodes were given to Malcolm Hulke to develop in early 1972, the result being *Frontier in Space*. The availability of Patrick Troughton, who was required for the planned anniversary story, dictated that *Frontier in Space* would be the first of the



new production recording block, directed by Paul Bernard. After two months' holiday, Pertwee and Manning began location filming in and around London in mid-September 1972. Manning was made aware that Pertwee would probably leave *Doctor Who* following year, and Letts suggested that she should leave at the end of Season Ten, so that her departure would not be overshadowed in the press by that of the show's star.

The idea behind the special Tenth Anniversary story came from a suggestion submitted to the *Doctor Who* production office by a number of fans: why not bring back William Hartnell and Patrick Troughton for an adventure with all three Doctors? Early in 1972 this idea was given to Bob Baker and Dave Martin to develop into a storyline that would accommodate the three actors, serve as the first night to the anniversary season and also bring back the Time Lords who could then end the Doctor's Earth exile. The title was amended from *The Black Hole* to the more straightforward *The Three Doctors* shortly before production began in November 1972. The scripts had to be amended by Dicks to take into account the frailty and poor memory of Hartnell, whose health was failing. Now in retirement, the actor completed his scenes in one day at Ealing Studios, reading his lines from cue-cards, and never attended the studio recordings. *The Three Doctors* was also one of only two stories in the season to feature UNIT in some capacity, although without Richard Franklin who only appeared in *The Green Death*.

The Three Doctors was rapidly edited and prepared for broadcast – recording ended in mid-December and transmission began two weeks later. *Doctor Who* was again enjoying a high profile with the public. The series featured prominently at a BBC Television Special Effects Exhibition at the London Science Museum which opened in early December 1972, covered by *Nanomonde: The Sea Devils*, an extremely popular serial from the previous year, was rerun as a compilation at Christmas, and the first issue of the 1973 volume of *Radio Times* again opened with a *Doctor Who* cover showing Pertwee, Troughton and Hartnell brought together for a special photographic session. The publishing company Universal-Tandem had acquired the rights to reissue the three novelisations published in the Sixties as paperbacks in 1973, and hoped to sign a deal with the BBC to produce further books based on more recent stories. Even the apparent theft of a Dalek from outside Purple Records, the recording company behind Pertwee's novelty single *Who is the Doctor?*, kept the series in the public eye.

The television trailers for *The Three Doctors* over the Christmas period used a different version of Ron Granger's familiar theme tune – a light synthesiser version arranged by Radiophonic Workshop composer Paddy Kingsland. Commissioned by Letts, this had been dubbed onto early edits of *Carnival of Monsters* and *Frontier in Space*, but was removed at the request of the Head of Drama from the transmitted videotapes in the UK. It did, however, end up on a copy of *Carnival of Monsters* Episode Two which was sold to Australia, a tape which also included several sequences removed prior to transmission in the United Kingdom.

The arrival of 1973 saw the start of production on *Planes of the Daleks*, Terry Nation's half of the twelve-part narrative, developed from a storyline called *Destination: Daleks* submitted in April 1972. Now free of his work on *The Persuaders!*, Nation was able to exercise his contractual option for first refusal on Dalek serials, writing a six-part story that reintro-

duced the Thals from his original 1963 contribution. The scripts were eventually delivered late because the writer broke his ankle. Director David Maloney had to re-record the conclusion to *Frontier in Space* to dovetail into his serial, after a disagreement over this between Letts and Paul Bernard. While rehearsals were underway for this story, Pertwee joined Troughton for an appearance on the BBC's daytime show *Pebble Mill at One*, promoting the

broadcast of *The Three Doctors*.

The final story of the season, *The Green Death*, began with location filming in Wales in mid-March 1973. The six-part story, written in October 1972 by Robert Sloman and Barry Letts, an Earthbound UNIT adventure which also wrote out Jo Grant (Manning having already secured work as the host of a new crafts series called *Serendipity*). The emotional end to the season as the production team bid farewell to Manning came at the end of April with recording still well ahead of transmission. For Pertwee and Courtney, however, work continued in May with production of *The Time Warrior* for the following year.

Doctor Who's popularity continued to grow. Viewing figures for the year had been extremely good, increasing further in the face of haphazard ITV scheduling which embraced variety shows, sitcoms and westerns, with little success. Associated merchandise available included a BBC single of the theme tune, a *Doctor Who* Holiday Special from Polystyle Publications (to tie in with the *Doctor Who* strip in their TV Action comic), the first three novelisations issued under Universal-Tandem's Target imprint. Jimmy Savile met a Dalek in a May edition of *Clunk Clunk* and Jon Pertwee hosted the Spring Bank Holiday edition of *Disney Time* from Stockholm. Dicks and Letts started to plan Season Eleven (alongside production of their adult science-fiction drama *Moonbase 3* between recording blocks), aware that there would be further Tenth Anniversary celebrations, and also that they would soon be losing both Pertwee and Delgado.

By late 1972, Roger Delgado had found that his intermittent guest appearances as the Master in *Doctor Who* were affecting his opportunities to find other work, and formally requested that his next serial after *Frontier in Space* should be his last. Letts accordingly considered a story to end Pertwee's era in which the true relationship between the Doctor and the Master would be revealed – the Master dying in a manner which suggests that he may have sacrificed himself to save the Doctor. Sadly, the discussions came to nothing. On Monday 18th June 1973, Delgado was killed in a car crash in Turkey where he had just arrived to work on a movie. With the death of the much-loved actor, the departure of Manning and a desire by Dicks to become involved in Universal-Tandem's novelisation project, it was clear that the 'UNIT family' was breaking up.

Left:
The Master (Roger Delgado) and his Ogron henchmen in *Frontier in Space*.

Below:
Jo Grant (Katy Manning) and her husband-to-be Professor Jones (Stewart Bevan) in *The Green Death*. Photos © BBC.

Far left:
The Three Doctors (William Hartnell, Jon Pertwee and Patrick Troughton) unite to fight Omega. Photo © BBC Video.



Season Eleven

Recurring Cast: Jon Pertwee (*Doctor Who*) with Elisabeth Sladen (Sarah Jane Smith) and Nicho as Courtney (Brigadier Lethbridge-Stewart) [UUU, WWW, ZZZ] Richard Franklin (Captain Mike Yates) [WWW, ZZZ], John Levene (Sergeant Benton) [WWW, ZZZ] featuring Stuart Fell & Ysanne Churchman (Alpha Centauri) [YYY], Nick Hobbs (Aggedor) [YYY]

Serials:		Production Dates:	Transmission Dates:
UUU	<i>The Time Warrior</i> (4)	07-05-73 - 12-06-73	15-12-73 - 05-01-74
WWW	<i>Invasion of the Dinosaurs</i> (6)	02-09-73 - 13-11-73	12-01-74 - 16-02-74
XXX	<i>Death to the Daleks</i> (4)	13-11-73 - 18-12-73	23-02-74 - 16-03-74
YYY	<i>The Monster of Peladon</i> (6)	14-01-74 - 27-02-74	23-03-74 - 27-04-74
ZZZ	<i>Planet of the Spiders</i> (6)	11-03-74 - 01-05-74	04-05-74 - 08-06-74

Repeats:	<i>The Green Death</i>	27-12-73
	<i>The Sea Devils</i>	27-05-74
	<i>Planet of the Spiders</i>	27-12-74

Writers: Brian Hayles [YYY], Robert Holmes [UUU], Malcolm Hulke [WWW], Terry Nation [XXX], Robert Sioman [ZZZ]

Directors: Michael Briant [XXX], Alan Bromly [UUU], Barry Letts [ZZZ], Lennie Mayne [YYY], Paddy Russell [WWW]

Producers: Barry Letts **Script Editor:** Terrance Dicks

Studios: Television Centre Studio 1 [UUU, ZZZ], Television Centre Studio 3 [WWW, XXX], Television Centre Studio 6 [UUU, WWW, YYY], Television Centre Studio 8 [WWW, YYY], Television Centre Studio Unknown [XXX, ZZZ], Ealing Television Film Studios [YYY]

Locations: Tarporley, Cheshire [UUU]; Central and West London; Wimbledon, Surrey; Southall [WWW], Binnegar Heath, Dorset [XXX], Strathfield Mortimer, Bucks; Tidmarsh, Berks, Membury, Wilts, Devizes, Wilts, Newnham-on-Severn [ZZZ]

	Ratings (m):	R1 (%):	Working Titles:
<i>The Time Warrior</i>	8.2	60	<i>The Time Fugitive, The Time Survivor</i>
<i>Invasion of the Dinosaurs</i>	9.6	62	<i>Bridgehead from Space, Timescoop</i>
<i>Death to the Daleks</i>	9.4	61	<i>The Exodons</i>
<i>The Monster of Peladon</i>	7.7	64	
<i>Planet of the Spiders</i>	9.0	58	<i>The Final Game</i>
<i>The Green Death</i> (rpt)	10.5	-	
<i>The Sea Devils</i> (rpt)	4.6	-	
<i>Planet of the Spiders</i> (rpt)	8.6	-	

Unused Story: *The Automata* by Robert Holmes



During the spring and summer of 1973, visitors to Longleat House in Warminster, Wiltshire were able to enjoy a BBC visual effects exhibition, similar to that staged in 1972 at London's Science Museum, which featured *Doctor Who* as a principal element. This proved very popular and the following year it became a permanent fixture, now devoted solely to *Doctor Who*, and a second exhibition along the same lines was established on the famous Golden Mile in Blackpool, Lancashire. Jon Pertwee performed the opening ceremony in Blackpool in early April 1974, and the event was even covered by the BBC's early evening *Nationwide* programme.

Meanwhile the celebrations of *Doctor Who*'s Tenth Anniversary had been continuing. A major *Blue Peter* item at the beginning of November 1973 had featured a number of clips from the series, going right back to the very first story, and had also seen Pertwee making a guest appearance with the Doctor's new car. This was a futuristic, hovercraft-like vehicle – unnamed on screen but referred to officially as the Alien and colloquially as the Whomobile – which Pertwee had commissioned on his own initiative and then persuaded Barry Letts to use in the series. The vehicle was custom-made by designer Peter Farries of the Nottingham Drag and Custom Club and consisted of a two-part fibreglass shell mounted on a box section chassis, with an Imp Sports Unit engine specially prepared by Chrysler U.K.

Pertwee and Letts were just two of the many people connected with *Doctor Who* who attended a private anniversary party at the BBC in mid-December 1973. *Radio Times* also entered the spirit of things at around the same time by issuing a special Tenth Anniversary *Dr Who Special* publication detailing all ten years of the series' history – and even looking ahead to Season Eleven. The magazine contained a brief synopsis of each story along with a number of star interviews – including one with each of the three actors to have played the Doctor – and supporting features such

as a new Dalek tale by Terry Nation and plans from which readers could construct their own home-made Dalek.

Season Eleven itself was promoted with a front cover feature in the regular edition of *Radio Times* for the week of its first transmission, and further publicity was generated towards the end of December when former Doctor Patrick Troughton appeared with visual effects supervisor Bernard Wilkie and a host of monsters on *Pebble Mill at One*. At the beginning of January, Pertwee and the Whomobile made a further guest appearance on a BBC show, this time *Billy Smart's Children's Circus*.

After a three-year period of relative stability for *Doctor Who*, Season Eleven saw a number of changes taking place both in front of and behind the cameras. The most immediately apparent of these was the introduction of a new title sequence, again the work of Bernard Lodge. Barry Letts was keen for the new sequence to be markedly different from the previous ones, so Lodge dispensed with the familiar howl-around effect and instead made use of a technique known as slit-scan, which had been developed by director Stanley Kubrick and effects specialist Douglas Trumbull for the cinematic epic *2001: A Space Odyssey*.

Within the stories themselves, the first major development was the debut of a new companion to replace Jo Grant. When the production team's original casting for this role proved unsuccessful, Letts carried out further auditions and offered the part to a young Liverpoolian actor, Elisabeth Sladen, who soon became a firm favourite with many of the series' fans as the spirited freelance journalist Sarah Jane Smith.

The season's first story, *The Time Warrior*, was made immediately after *The Green Death* at the end of the tenth production block. Terrance Dicks persuaded a reluctant Robert Holmes to write an adventure with a historical setting after another Holmes submission entitled *The Automata* (possibly a third Auton story) proved unsuitable. Around February 1973, Holmes hit upon the idea of a tale – initially under the working title *The Time Fugitive* and then later *The Time Survivor* – in which Link, a Sontaran warrior, crash-lands in Medieval England and attempts to repair his ship. There were in fact two outlines written for this story during its development, one of which Holmes drafted in the humorous form of a military dispatch between two Sontaran officers. Hol Mes and Terran Cedicks.

There had over the years been a few isolated instances of regional differences in *Doctor Who*'s transmission times. Season Five's *The Abominable Snowmen*, for instance, had been moved to a mid-evening slot in Wales – but the third episode of *The Time Warrior* marked the start of the first really major and protracted variation. This was again in Wales, where the series spent three weeks in an early Tuesday evening slot before being moved to Sunday afternoons for the remainder of the season.

Doctor Who's eleventh production block began with Malcolm Hulke's *Invasion of the Dinosaurs*, the initial location filming for which took place in September 1973. Hulke's original outline for the story had not involved dinosaurs at all, but Letts had requested that they be written into it after being assured by freelance effects specialist Clifford Culley that they could be realistically brought to life through modelwork. In the end, Letts felt that he may have made the wrong decision as he considered the model sequences to be very disappointing.

In an interesting piece of character development, Captain Yates was seen to have misguided ally himself with the villains of the story – a revelation which led to his enforced resignation from UNIT when the Doctor foiled their scheme. The story's title was shortened to *Invasion* for Part One, in order to increase the shock value of the first appearance of a dinosaur at the end of the episode. This change was greeted with dismay by Hulke, however, who considered that *Invasion* too bland a title to attract the casual viewer.

No such error of judgement was made with the next story, *Death to the Daleks*, which proudly announced the return of the Doctor's most popular foes. This was the second Seventies Dalek

adventure to be scripted by their creator, Terry Nation, who had apparently come to an informal arrangement with the production team whereby he would contribute one story per season. He was again somewhat late in finishing his scripts, as his wife had been in hospital giving birth to a son.

Brian Hayles, another of the series' longest-serving writers, was offered the opportunity to re-use some of his own creations when he was invited by Letts and Dicks to write a sequel to *The Curse of Peladon*. Set some fifty years after the Season Nine story, *The Monster of Peladon* saw the Ice Warriors back in their more familiar role of villain. Like the earlier story, *The Monster of Peladon* was a studio-bound production and was both as an entertaining adventure story and an allegory on the industrial strife of the mid-Seventies, as reflected in the dispute between the Pel nobles and their mine-worker subjects. Director Lennie Mayne and a number of other behind-the-scenes figures from *The Curse of Peladon* returned to work on this sequel, while actors reprising their earlier roles included Alan Bennion and Sonny Caldinez as the Ice Lord commander and his Ice Warrior subordinate respectively.

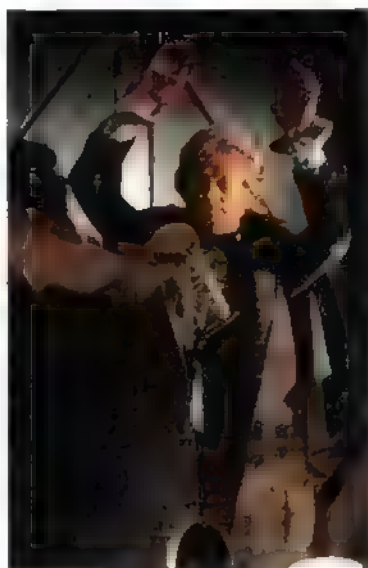
The season's fifth and final story was *Planet of the Spiders*, which – in line with what had now become a pattern – was co-written by Letts and Robert Sloman, with Sloman taking the on-screen credit. Letts again took the opportunity to explore a subject dear to his heart – in this case, Buddhist philosophy – an issue already touched upon briefly in the same writers' Season Nine story *The Time Monster*.

At the story's conclusion the protagonists are defeated but only at the cost of the Doctor's life. Sarah and the Brigadier can only look on in amazement as their friend – lying on the floor of the UNIT laboratory, his body ravaged by radiation, regenerates for a third time.

Jon Pertwee left *Doctor Who* when his popularity was very high. His exit from the series was prompted by a number of factors, including his desire to take up offers of other work; the BBC's unwillingness to meet his request for an increased fee; and the gradual break-up of what he saw as his team on the series. This break-up, which had begun with the death of Roger Delgado and the departure of Katy Manning, was compounded when both Letts and Dicks decided to quit the production team after Season Eleven.

Despite his increasing involvement with Target's new range of *Doctor Who* novelisations, the first batch of which were published in January 1974, Dicks was the least anxious of the three to move on. He was, however, the first for whom a replacement was found. Robert Holmes contacted the production office to put himself forward for the script editor vacancy and was pleasantly surprised to find that he had already been earmarked for it. He began trailing Dicks on the latter stages of work on *Invasion of the Dinosaurs* and even received a joint credit with him on some BBC documentation for *Death to the Daleks* (which he renamed from *The Excitons*) and *The Monster of Peladon*.

Planet of the Spiders marked Dicks' departure from the production team, but Letts – who not only co-wrote and produced this story but also directed it – agreed to stay on until the end of the eleventh production block to oversee the new Doctor's debut story and to help the incoming producer to learn the ropes. ♦



Left:
The Doctor (Jon Pertwee) fends off a *Pterodactyl* in *Invasion of the Dinosaurs*.
Photo © BBC

Far left:
The Doctor and his new companion Sarah Jane Smith (Elisabeth Sladen) in *The Time Warrior*.

Below:
The Doctor is reunited with his old mentor K'anpo Rinpoche (George Carmichael) in *Planet of the Spiders*.
Photos © BBC Video



Season Twelve

Recurring Cast: Tom Baker (Doctor Who) with Elisabeth Sladen (Sarah Jane Smith), Ian Marter (Harry Sullivan) and Nicholas Courtney (Brigadier Lethbridge Stewart) [4A], John Levene (Sergeant Benton) [4A]

Series	Production Dates	Transmission Dates
4A <i>Robot</i> (4)	28-03-74 - 07-06-74	28-01-74 - 18-01-75
4C <i>The Ark in Space</i> (4)	28-10-74 - 12-11-74	25-01-75 - 15-02-75
4B <i>The Sontaran Experiment</i> (2)	26-09-74 - 01-10-74	22-02-75 - 01-03-75
4E <i>Genesis of the Daleks</i> (6)	06-01-75 - 25-02-75	08-03-75 - 12-04-75
4D <i>Revenge of the Cybermen</i> (4)	17-11-74 - 17-12-74	19-04-75 - 10-05-75

Repeats *The Ark in Space*

20-08-75

Writers: Bob Baker [4B], Gerry Davis [4D], Terrance Dicks [4A], Robert Holmes [4C], Dave Martin [4B], Terry Nation [4E]

Directors: Christopher Barry [4A], Rodney Bennett [4C, 4B], Michael E. Briant [4D], David Maloney [4E]

Producers: Barry Letts [4A], Philip Hinchcliffe [4C-4D], **Script Editor:** Robert Holmes

Studios: Television Centre Studio 1 [4C, 4D], Television Centre Studio 3 [4A, 4C, 4E], Television Centre Studio 6 [4E], Television Centre Studio 8 [4E], Ealing Film Studios [4E]

Locations: Wood Norton, Hereford and Worcester [4A], Dartmoor, Devon [4B], Betchworth, Surrey [4E], Wookey Hole, Somerset [4D]

	Ratings (m)	RI (%)	Working Titles
<i>Robot</i>	10.7	52	
<i>The Ark in Space</i>	11.1		
<i>The Sontaran Experiment</i>	10.8	55	<i>The Destructors</i>
<i>Genesis of the Daleks</i>	9.6	57	<i>Daleks: Genesis of Terror</i>
<i>Revenge of the Cybermen</i>	9.0	58	<i>Return of the Cybermen</i>
<i>The Ark in Space</i> (rpt)	8.2		

Unused Stories: *Space Station* by Christopher Langley, unknown story by Robert Sloman, *Puffball* (et al) by John Lucarotti (developed into 4C)

It was in mid-February 1974 that the photographers of the British press descended on the BBC Television Centre to take pictures of Elisabeth Sladen, a Cyberman (alias regular monster actor Pat Gorman) and the latest actor to assume the role of the Doctor: Tom Baker. Having considered such actors such as Graham Crowden, Fulton Mackay, Richard Heame, Jim Dale and Michael Bentine, Barry Letts followed up the suggestion of his superior, Bill Slater, who had put forward Baker's name. Baker says that while labouring on a building site, during a period of unemployment as an actor, he rang up Slater demanding work the night after a casting session on the new Doctor. After spells in the Army, Merchant Navy and in a monastery, Baker had started acting on stage in the Sixties and had appeared in several films, including *Nicholas and Alexander* and *The Golden Voyage of Sinbad*. His performance in the latter convinced Letts that he had found the next Doctor.

Work on Baker's debut serial began in late April 1974, overlapping production with Jon Pertwee's final story. The fourth Doctor's first adventure, *Robot*, was written by Terrance Dicks (who was now a freelance writer, having relinquished his post as script editor) and in many ways adhered to the style of the Pertwee/UNIT serial. *Robot* was to see an advance in technology in that all the outdoor sequences were recorded on videotape instead of on film (therefore giving the same overall quality of picture when integrated with the studio material). The serial was beset with problems in studio due to BBC

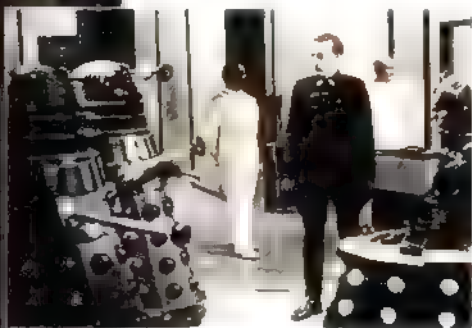
debut of another regular character in Surgeon Lieutenant Harry Sullivan, the UNIT medical officer assigned to look after the Doctor in his post-regenerative state. Letts cast Ian Marter in the part, which had been created in case an older actor – such as Heame or Crowden – had accepted the part, in which case Harry would have been able to handle the action sequences.

Robot had been made as the final story of the eleventh recording block, and after it was completed in early June there was a three-and-a-half month break before production would restart on block twelve. Although Letts would remain on hand until around November, the new stories were to be produced by Philip Hinchcliffe, a script editor from ATV who, with Robert Holmes, would take the series in new directions.

A story known as *Space Station* by Christopher Langley had been in preparation since February 1974 as the second possible serial for the season, but this was formally abandoned at the start of the summer break. Instead, it was hoped to develop two stories made by the same production team that would form a six-part adventure. First in production was a two-parter recorded totally on location by an OB unit, written by Bob Baker and Dave Martin (who were recommended by Dicks for their ability to write rapidly). Secondly (but transmitted first) was a four-part serial by John Lucarotti to be recorded in studio.

While Lucarotti had already been approached by Dicks for a storyline during 1973 (the two having worked together on *Moonbase 3*), Baker and Martin were asked to come up with a two-part filler which would require minimal props and costumes. With the Sontaran costume and spaceship from *The Time Warrior* still in storage, Holmes briefed the writers on his creations and left them to script the short story. OB recording began on *The Sontaran Experiment* in the last week of September at the remote and windswept Hound Tor on Dartmoor. During the six days' recording, Tom Baker fell and broke his collar bone, forcing a brief trip to hospital. Recording continued with Baker in a hidden neck brace – standing as motionless as possible.

Briefed for a story set on board a giant space station where the surviving population of Earth were in cryogenic suspension, Lucarotti started to deliver his scripts, working from his home in Corsica. The scripts were late to arrive, however, and moreover it became clear to Hinchcliffe and Holmes that they were not in the required style. In August it was decided to pay Lucarotti off and have Holmes write a new set of scripts from the same premise.



industrial action, which resulted in an edition of *Blue Peter* in May being broadcast live from the sets for this story (the scene shifters having not removed these from Studio TC3). A remount was necessary to complete the serial – and the recording block – in early June.

As well as introducing the new Doctor, *Robot* also saw the

The result was *The Ark in Space*, which entered studio at the end of October, forming the first part of the two cost-saving stories.

The next serial to enter production would be the fifth to be transmitted, the reason being that it would use the same backdrop of Space Beacon Nerva as seen in *The Ark in Space*. This was the first Cyberman story since 1968, and developed from a storyline originally devised by Gerry Davis and Terrance Dicks in 1973. This evolved during the summer of 1974 into *Return of the Cybermen*, a four-part story very reminiscent of Sixties Cybermen serials. In Davis' story, the Cybermen took control of Nerva as a platform from which they could destroy a nearby asteroid which was rich in gold – a substance deadly to them. Again, this was not exactly what the production office were seeking in terms of style, and when more money for location filming suddenly became available, Holmes performed a substantial rewrite to create *Revenge of the Cybermen*. The most substantial alterations involved the sequences on the asteroid which Holmes renamed Vega and populated with the alien Vogans (instead of the human gold miners in Davis' original).

Shortly before shooting got underway on *Revenge of the Cybermen* at Woolley Hole, the production office learned that the scripts for the previous season had won an award from the Society for Film and Television. *Doctor Who* was maintaining its high profile in the lead up to the new season, helped by the fact that the Doctor (in the form of Trevor Martin) was battling the Daleks in *Doctor Who and the Daleks in Seven Keys to Doomsday*, a lavish production at London's Adelphi Theatre with a script by Terrance Dicks (and incorporating elements that he would later reuse in other *Doctor Who* stories). The play, which began with film showing the Pertwee Doctor regenerating into Martin, opened a week before Christmas and – after a brief run – faded into the obscurity of *Doctor Who* history. Aided by two children from the audience (one of whom, Jenny, was played by Wendy Padbury), the Doctor returns in the TARDIS to the planet Karn where a group of resistance fighters explains to the Doctor that the crystal he has found on an archaeological dig is one of the seven that made up the Crystal of All Power. The crystals are being sought



by the Daleks and their monstrous servants, the Clawtrannulas, and as well as dealing with his arch-enemies the Doctor has to fight off the Grand Master of Karn.

For those who were deterred from entering the city by that winter's IRA bombing campaign, there was still the Christmas edition of *Crackerjack* which saw the Third Doctor, played by Terry

Walsh, using the TARDIS to rescue Aladdin from a cave where he had been trapped by his wicked uncle. The compilation repeat of *Planet of the Spiders* dovetailed perfectly into Part One of *Robot* broadcast the following day, although for the first time in years there was no *Radio Times* cover or feature to promote the new season.

As 1975 arrived, Baker, Sladen and Marter were working on the fourth story of the new season, the annual skirmish with the Daleks from Terry Nannon who had been working on the storyline since February 1974. *Genesis of the Daleks* introduced Davros (played by Michael Wisher), a crippled and deformed scientist of the Kaled race whose fanatical scientific devotion to his people's survival was behind the Daleks' rise to power and conquest. When broadcast in March and April, the serial attracted harsh comments in *Radio Times* from parents who felt the programme was now unsuitable for their children in terms of horror and realistic violence.

Although it had been planned that Baker's first season would be a full twenty-six week run, the original concluding six-part story, commissioned in April 1974 from Robert Banks Stewart (an old colleague of Holmes') had by this time been truncated to four episodes and rescheduled to start the thirteenth season. The new season had been brought forward to September in transmission schedules to combat *Space: 1999*, a new science-fiction series from Gerry Anderson which was the most expensive television show in production. The twenty week run ended in May, around the time that Weetabix had started issuing a set of stand-up figures from the series in packets of their breakfast cereal. Ratings for Tom Baker's first season had been extremely good, and the BBC were now aware that *Doctor Who* was a key element in their successful Saturday night line-up for the coming autumn ratings battle.

Left:
The Cybermen return in Revenge of the Cybermen.

Far left:
Davros (Michael Wisher) examines his creations while Nyder (Peter Miles) looks on in Genesis of the Daleks.

Below:
The newly regenerated Doctor (Tom Baker) takes Sarah (Elizabeth Sladen) for a spin in Besse.

Photos © BBC Video



Season Thirteen

Recurring Cast: Tom Baker (*Doctor Who*) with Elisabeth Sladen (*Sarah Jane Smith*) and Ian Marter (*Harry Sullivan*) [4F, 4J], Nicholas Courtney (*Brigadier Lethbridge-Stewart*) [4F], John Levene (*RSM Benton*) [4F, 4J]

Serials:		Production Dates:	Transmission Dates:
4F	Terror of the Zygons (4)	17-03-75 – 23-04-75	30-08-75 – 20-09-75
4H	Planet of Evil (4)	11-06-75 – 15-07-75	27-09-75 – 18-10-75
4G	Pyramids of Mars (4)	29-04-75 – 03-06-75	25-10-75 – 15-11-75
4J	The Android Invasion (4)	22-07-75 – 26-08-75	22-11-75 – 13-12-75
4K	The Brain of Morbius (4)	06-10-75 – 24-10-75	03-01-76 – 24-01-76
4L	The Seeds of Doom (6)	27-10-75 – 16-12-75	31-01-76 – 06-03-76

Repeats:	Genesis of the Daleks	27-12-75
	Planet of Evil	05-07-76 – 08-07-76
	The Sontaran Experiment	09-07-76

Writers: 'Robin Bland' (Terrance Dicks) [4K], 'Stephen Hams' (Lewis Gnefer) [4G], Louis Marks [4H], Terry Nation [4J], Robert Banks Stewart [4F, 4L]

Directors: Christopher Barry [4K], Douglas Camfield [4F, 4L], Rodney Bennett [4H], Barry Letts [4J], Paddy Russell [4G]

Producer: Philip Hinchcliffe **Script Editor:** Robert Holmes

Studios: Television Centre Studio 1 [4K], Television Centre Studio 3 [4F, 4G, 4H, 4J, 4K], Television Centre Studio 4 [4F, 4L], Television Centre Studio 6 [4G, 4H], Television Centre Studio 8 [4J, 4L], Ealing Television Film Studios [4H]

Locations: Charlton and Littlehampton, Sussex; Ambersham Common, Nr Midhurst; Crabtree, Nr Lower Beeding [4F], East End, Nr Newbury, Hants [4G], Worsham Quarry, Nr Witney, East Hagbourne, Oxon; Harwell, Didcot [4J]; Dorking, Surrey; Buckland, Nr Reigate, Surrey; Athelhampton, Dorset; Television Centre, London [4L]

	Ratings (m):	R1 (%)	Working Titles:
Terror of the Zygons	7.5	54	<i>Loch Ness, The Secret of the Loch, The Secret of Loch Ness</i>
Planet of Evil	9.9	56	
Pyramids of Mars	10.8	60	
The Android Invasion	11.7	58	
The Brain of Morbius	9.8	57	
The Seeds of Doom	10.9	59	
Genesis of the Daleks (rpt)	7.6	-	
Planet of Evil (rpt)	4.6	-	
The Sontaran Experiment (rpt)	8.2	-	<i>The Enemy Within, Return to Suldanan, The Kraals</i>

Unused Stories: *The Nightmare Planet* by Dennis Spooner; *The Prisoner of Time* by Barry Letts; *The Haunting* by Terrance Dicks; *The Angurth* by Eric Pringle

Producer Philip Hinchcliffe and script editor Robert Holmes had initially considered subdividing Tom Baker's second season into six four-part stories and one two-part story. With this in mind, they commissioned in the summer of 1975 a two-parter called *The Angurth* by Eric Pringle. Their plans subsequently changed, however, and the

season ended up consisting of five four-parters and one six-parter – a pattern which would be followed in subsequent seasons until the end of the decade. The season began transmission in August 1975 with a truncated, four-part version of the Robert Banks Stewart story which had initially been pencilled in for the conclusion of the previous run. There was no *Radio Times* front cover photograph to promote the series' return, but an interior feature accompanied by colour artwork by Frank Bellamy – discussed the legend of the Loch Ness Monster. Hailing from Scotland, Stewart had thought that this would make excellent subject matter for *Doctor Who*, and the production team had agreed. His story had been commissioned as *Loch Ness* and referred to both as *The Secret of the Loch* and as *The Secret of Loch Ness* before it eventually

acquired its on-screen title, the rather more lurid *Terror of the Zygons*.

The Doctor – fresh from an appearance introducing films on *Disney Time* – is recalled to Earth by the Brigadier, where he and his companions find themselves up against a scheme by the alien Zygons to take control of the planet using the Loch Ness Monster, in truth a deadly cyborg creature named the Skarasen. The plot of this four-part version was essentially the same as that of the six-part original; the cuts consisted mainly of a number of location sequences intended to evoke the atmosphere of the Scottish Highlands – a possibly fortuitous development, as the initial plan to carry out the story's location filming in Scotland ultimately proved too expensive and it had to be performed instead near Bognor Regis in Sussex.

Director Douglas Camfield was persuaded by Hinchcliffe to return to *Doctor Who* for this story. Camfield had been one of the series' most successful directors over the years, but on this occasion he was dissatisfied with the end result, his principal reservation being the unconvincing nature of the Skarasen modelwork.

It was just after the completion of production on *Terror of the Zygons* that news broke of the death of William Hartnell, the First Doctor. He had been ill for some time with a circulatory complaint called arteriosclerosis, and during the final months of his life had also suffered a number of strokes. Numerous tributes appeared in the press, focusing on the happiness that Hartnell had brought to millions of children during his three-year stint in *Doctor Who*.

Pyramids of Mars, the next story into production but transmitted third, had started life as a storyline by distinguished television writer Lewis Griefier. Holmes had long wanted to feature





ancient Egyptian mythology in *Doctor Who*, and had suggested this idea to Grier as the basis for a story. When the production team received Grier's draft scripts, however, they considered them unsuited to the series' current requirements. Grier himself was unable to perform the necessary rewrites due to illness, so Holmes took on the task. The story was eventually transmitted, at Grier's request, under the pseudonym Stephen Harris.

It was around this time that Hinchcliffe, mindful of the considerable amount of rewriting that Holmes was being routinely called upon to carry out on other people's scripts, gained permission from Head of Department Graeme McDonald for the script editor to contribute up to two complete stories of his own for each subsequent season while he remained on the production team.

During production of Season Thirteen, Tom Baker continued to make numerous public appearances as the Doctor, including frequent visits to children's hospitals. In late May 1975 he also took part in a phone-in on a BBC radio programme called *4th Dimension*, answering fans' questions about the series. *Doctor Who*-related merchandise remained plentiful, and Target maintained a regular schedule of novelisations while also branching out into other areas such as with the photographic *Doctor Who Monster Book*, published in November 1975.

Louis Marks' *Planet of Evil* was the third story of the season to be made but the second to be transmitted. In marked contrast to the familiar setting of *Terror of the Zygons*, the TARDIS's next port of call is the strange and forbidding world of Zeta Minor at the very edge of the known universe. The Doctor and Sarah are now travelling on their own again, Harry having elected to stay behind on Earth with his UNIT colleagues – part of a conscious policy by the production team to phase out the organisation which had been such an important feature of the previous Doctor's era but which they now considered to be rather tired.

Like many other stories of this era, *Planet of Evil* drew part of its inspiration from a classic film; in this case, MGM's *Forbidden Planet* provided the idea of an anti-matter monster attacking an inter-planetary expedition to the planet. The gradual transformation of the expedition's leader, Professor Sorenson, into "anti-man", on the other hand, recalled scenes from numerous horror movies based on Robert Louis Stevenson's novel *The Strange Case of Doctor Jekyll and Mister Hyde*.

One interesting aspect of *Planet of Evil*'s production was the Zeta Minor jungle set created at Ealing by designer Roger Murray Leach. It was considered so impressive, in fact, that for a number of years afterwards it was presented in BBC training manuals as a leading example of the set designer's art.

The season's fourth story, in both production and transmission terms, was *The Android Invasion* – a rare example of a Dalek-free Terry Nation story (the production team having at this point resolved to minimise the series' reliance on old monsters). Hinchcliffe was attracted to the idea of doing a story about robots, the full potential of which he felt had yet to be exploited in *Doctor Who*. Nation suggested an attempt by the alien Kraals to take over the Earth using android replicas of human beings. Nation envisaged the Kraals as insectoid creatures with heavy carapaces to protect them from the high radiation levels on their planet Oseidon, but visual effects sculptor John Friedlander – making the last of his many contributions to the series – decided to depict them instead as a kind of bipedal rhinoceros.

Continuing the gradual phasing out of UNIT, *The Android Invasion* was the last story to feature John Levene as RSM Benton and Ian Marter as Harry Sullivan. It had originally been intended that Nicholas Courtney would also return as Brigadier Lethbridge-Stewart, but he declined the invitation and so his lines

were reallocated to a substitute character, Colonel Faraday, portrayed by Patrick Newell.

The season's penultimate story, *The Brain of Morbius*, was commissioned from former script editor Terrance Dicks after another idea he had submitted under the title *The Haunting* proved unsuitable. The basic premise was that of a Time Lord criminal, Morbius, who had been executed by his people but whose brain had been preserved by a faithful robot servant on the planet Karn; the robot then proceeded to assemble a new body for its master from the remains of space-wreck victims but, having no aesthetic sense, created a misshapen monstrosity. Subsequently, however, Hinchcliffe decided against the inclusion of a robot in the story and Holmes rewrote the scripts to substitute a fanatical scientist named Mehendri Solon. Dicks, who had been out of the country and unable to undertake rewrites himself, greatly disliked the end result and insisted that it go out under a 'bland pseudonym'. The transmitted episodes were consequently credited to Robin Bland.

Robert Banks Stewart was commissioned at the end of September 1975 to write the final story of Season Thirteen, a six-parter entitled *The Seeds of Doom*. The Antarctic-based episodes at the start of the story, which were quite extensively rewritten by Robert Holmes and director Douglas Camfield, were again reminiscent of a popular fantasy movie, this time the 1951 Howard Hawks' film *The Thing from Another World*.

The Seeds of Doom completed the phasing out of UNIT which had been begun in Season Twelve (although the organisation would enjoy a brief return to action more than a decade later in the Season Twenty-Six story *Battlefield*). Apart from the continuing and very popular presence of Elisabeth Sladen as Sarah Jane Smith, all ties with the previous Doctor's era had now been severed, and *Doctor Who* had been steered by Hinchcliffe and Holmes into a new, adult direction with a more gothic style – an approach which had already begun to draw criticism from Mary Whitehouse and other self-appointed television morality watchdogs.

Among the general public, on the other hand, *Doctor Who* had rarely been more popular. Baker maintained a high profile as the Doctor, writing a regular column in the weekly *Reveille* newspaper and even being invited to switch on the Blackpool Illuminations – an act he performed in early September 1975 with assistance from co-stars Sladen and Marter and a number of monsters.

This was also a particularly active period for organised *Doctor Who* fandom. May 1976 would see the launch of a new *Doctor Who* Appreciation Society, which would quickly overtake the ailing Fan Club as the principal focal point for the series' more fervent devotees. In addition, Baker would also find himself the subject of his own fan club, the Friends of Tom Baker. Other actor-based clubs which fans had an opportunity to join were the Patrick Troughton Preservation Society through the fanzine *The Wheel in Space*, and the Elisabeth Sladen Friendship League.

Overseas, Australian fans formed their own organisation, the Australasian *Doctor Who* Fan Club. A British-based club intended to cater for fans worldwide was the *Doctor Who* International Fan Club, which was launched in early 1976. The club was forced to discontinue after running at a considerable loss. Subsequently the DWIFC was absorbed into the DWAS, which still exists today. ♦

Above, left: Professor Marcus Scarman (Bernard Archard) and his fellow 'instruments of Sutekh' in *Pyramids of Mars*.

Above, right: The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) arrive at the South Pole to examine *The Seeds of Doom*.

Below, far left: The Doctor and Sarah on the Planet of Evil. Photos © BBC Video

Season Fourteen

Recurring Cast: Tom Baker (Doctor Who) and Elisabeth Sladen (Sarah Jane Smith) [4M-4N], Louise Jameson (Leela) [4Q-4S]

Serials		Production Dates	Transmission Dates
4M	<i>The Masque of Mandragora</i> (4)	02-05-76 - 08-06-76	04-09-76 - 25-09-76
4N	<i>The Hand of Fear</i> (4)	14-06-76 - 20-07-76	02-10-76 - 23-10-76
4P	<i>The Deadly Assassin</i> (4)	26-07-76 - 02-09-76	30-10-76 - 20-11-76
4Q	<i>The Face of Evil</i> (4)	20-09-76 - 26-10-76	01-01-77 - 22-01-77
4R	<i>The Robots of Death</i> (4)	02-11-76 - 07-12-76	29-01-77 - 19-02-77
4S	<i>The Talons of Weng-Chiang</i> (6)	13-12-76 - 10-02-77	26-02-77 - 02-04-77

Repeats	<i>Pyramids of Mars</i>	27-11-76
	<i>The Brain of Morbius</i>	04-12-76
	<i>The Deadly Assassin</i>	04-08-77 - 25-08-77

Writers: Bob Baker [4N], Chris Boucher [4Q,4R], Robert Holmes [4P,4S], Louis Marks [4M], Dave Martin [4N]

Directors: Rodney Bennett [4M], Michael E. Briant [4R], David Maloney [4P,4S], Lennie Mayne [4N], Pennant Roberts [4Q]

Producer: Philip Hinchcliffe **Script Editor:** Robert Holmes

Studios: Television Centre Unknown [4R], Television Centre Studio 1 [4S], Television Centre Studio 3 [4M,4P,4Q], Television Centre Studio 8 [4N,4P], Ealing Film Studios [4Q,4R]

Locations: Portmeirion, Wales [4M], Oldbury and Crowhall, Avon [4N], Reigate and Dorking, Surrey [4P], Northampton and Central London [4S]

	Ratings (m)	RI (%)	Working Titles
<i>The Masque of Mandragora</i>	9.5	57	<i>The Catacombs of Death, The Curse of Mandragora, Secret of the Labyrinth</i>
<i>The Hand of Fear</i>	11.0	62	<i>The Hand of Time, The Hand of Death</i>
<i>The Deadly Assassin</i>	12.2	60	<i>The Dangerous Assassin</i>
<i>The Face of Evil</i>	11.2	60	<i>The Tower of Imelo, The Day God Went Mad</i>
<i>The Robots of Death</i>	12.7	60	<i>The Storm-Mine Murders</i>
<i>The Talons of Weng-Chiang</i>	10.4	59	<i>The Foe from the Future, The Talons of Greel</i>
<i>Pyramids of Mars</i> (rpt)	13.7	-	
<i>The Brain of Morbius</i> (rpt)	10.9	-	
<i>The Deadly Assassin</i> (rpt)	3.6	-	

Unused Stories: *The Mentor Conspiracy* by Chris Boucher; *The Dreamers of Phados* by Chris Boucher; 'Foreign Legion' storyline by Douglas Camfield; unknown story by Basil Dawson

After a spell on the stage at the start of 1976, Tom Baker wrote the first of several columns for *The Times*, and made many personal appearances at events around the country. Elisabeth Sladen had decided at the end of 1975 that she would be leaving the programme during the next season, anxious not to become type-cast. Accordingly, director Douglas Camfield started work on a storyline set around the Foreign Legion in which Sarah would actually have been killed off, and given an honourable burial by the troops for her brave actions. It was decided that this was not a suitable way to write out such a popular companion, and although the storyline (which concerned a feud within different factions of an alien race) was still under consideration in April 1976, the scripts were ultimately never to go into production (although they were reconsidered around 1985 after Camfield's death).

The stories which did enter production in the fourteenth recording block were all aimed at re-establishing the Doctor as a wanderer in time and space. UNTJ did not feature at all, even when the Doctor encountered an alien at work in England during the late twentieth century. Philip Hinchcliffe and Robert Holmes were also keen to move on, but the success of the previous season encouraged the BBC to retain the same line-up for another year. As with the previous season, they would offer various ideas borrowed from classic horror films.

The six serials of the new season would be made in the same order as they were to be transmitted, the first

being a story set in renaissance Italy from Louis Marks (an expert scholar on the period) that had been on the schedules since October 1975. Partially inspired by *The Masque of the Red Death*, location filming on *The Masque of Mandragora* began in May 1976 at Portmeirion, an Italianate folly village in North Wales. *The Masque of Mandragora* introduced a new TARDIS control room, designed by Barry Newbery. This was a wooden-panelled area which incorporated the familiar features of wall roundels, scanner and a small hexagonal control desk, but in a style reminiscent of something suggested by Jules Verne or HG Wells. This would appear in four of the six stories this season.

Around the time that the serial was being recorded, Sladen made an appearance on *Nationside* in mid-May announcing her



departure. Tom Baker led a procession of monsters from the series along Blackpool's Golden Mile in June to promote the BBC Exhibition. Baker and Sladen recorded a *Doctor Who* LP, *Doctor Who and the Pescators* by Victor Pemberton. This was released by Argo, a division of the Decca Record Company in July. At the same time, Ty-Phoo tea ran a promotional campaign entitled *The Amazing World of Doctor Who*, encouraging tea drinkers to collect a set of photographic cards (which could be displayed on a special wallchart) and purchase a special book.

Later that summer, filming began on Sarah's final serial, *The Hand of Fear*, in mid June, written by the Bob Baker/Dave Marun partnership. The script, which featured a disembodied hand, drew upon such classic horror films as *The Beast With Five Fingers*.

The Deadly Assassin, by Robert Holmes, was inspired by the film *The Manchurian Candidate*, was commissioned for the four-part serial in May. Conscious of the Master's popularity, Hinchcliffe and Holmes opted to bring the character back in a different form, played by actor/opera singer Peter Pratt. As shooting began in late July for the nightmarish dreamscape scenes that formed the bulk of Part Three, Hinchcliffe confirmed his intention to leave the series.

Auditions for Leela, the Doctor's new companion, began in August, leading up to the choice of Louise Jameson after just three weeks. Recording on *The Deadly Assassin* concluded just before the first episode of the new season went on air, promoted by an article in *Radio Times* about the new direction for the series and the new TARDIS control room. Baker departed for the



promoted Part One of *The Hand of Fear*, Sarah's farewell, but the two could be heard together again the following week on a schools programme for BBC Radio 4. *The Time Machine*, an edition of *Exploration Earth*, used the Doctor and Sarah in an exploration the origins of life on Earth. Leela was introduced to the press on the final studio day of *The Face of Evil*, with Jameson and Baker appearing on *Nationwide*.

Boucher was also working on a second storyline by April, although it was not formally commissioned as a script until late September. This was *The Robots of Death*, a traditional 'whodunit' with science-fiction trappings.

The Robots of Death started shooting in November, and around this time guest star Pamela Salem was publicised (incorrectly) as another new companion for the Doctor. The press also reported on Tom Baker's desire to develop a *Doctor Who* movie starring himself, based upon a story which he had worked out with Ian Marter during the previous year. It was hoped that Vincent Price would play the villain, and Twiggy's name was mentioned as possible companion (the model-turned-actress also having been considered to play a television companion earlier that year).

To allow the production team time to catch up with themselves, it was decided to hold *The Face of Evil* back for a New Year debut, and so after *The Deadly Assassin*, abridged compilation repeats of *Pyramids of Mars* and *The Brain of Morbius* were shown (a third compilation, *The Seeds of Doom*, was planned but dropped at a very late stage).

Although on schedule, the final story of the season was causing problems. Robert Banks Stewart had been working on a storyline since January 1976, and had been formally commissioned in May for a six-part story about a war criminal from the future travelling back through time and operating from Victorian London. Stewart was unable to write the scripts due to other work, and again Holmes had to script the conclusion to the season – *The Talons of Weng-Chiang* – which drew upon classic films including *The Phantom of the Opera* and the *Fu Manchu* series.

Filming began on the climax to the season just before Christmas, with an OB unit travelling up to Northampton in the New Year with director David Maloney. During studio recording, Louise Jameson was taken ill with glandular fever, forcing her to cancel an appearance on *Multi-Coloured Swap Shop* in January. Production of *The Talons of Weng-Chiang* was covered by a film crew from the BBC2 Arts programme *The Lively Arts*, who were compiling an hour-long documentary entitled *Whose Doctor Who* for screening at the end of the season to celebrate fourteen years of the series.

Recording on the season ended in mid-February, with a recovered Jameson making her appearance on *Multi-Coloured Swap Shop*, and Tom Baker telling the papers that his next year as the Doctor would be his last. The press were also attacking the show for its levels of violence. Mary Whitehouse's National Viewers and Listeners Association won a small victory when the BBC admitted that the closing shot of *The Deadly Assassin* Part Three, showing the Doctor drowning, had been unsuitable. This was removed from the repeat of the serial the following August. Although he had left the show to move onto the crime series *Target*, Hinchcliffe appeared on *Pebble Mill at One* at the start of April to discuss the show, and to promote the broadcast of *Whose Doctor Who*. As if to prove the show was still suitable for children, Westbix issued a further set of stand-up figures with their cereal in March 1977, and *Blue Peter* encouraged youngsters to make a *Doctor Who* theatre the following month.

The ratings for Season Fourteen had been exceptionally good – on a par with the successes of the mid Sixties. The competition offered by ITV was generally from old films and quiz shows, with ATV's second season of *Space 1999* soon falling by the wayside. But as new *Doctor Who* producer Graham Williams prepared his first season, it was clear that the anti-violence backlash was going to have a significant effect on *Doctor Who*...

Left:
The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) discuss the Mandragora situation in *The Masque of Mandragora*.

Left:
Two of *The Robots of Death*.

Far left:
Castellan Spandrell (George Pravda) considers the Doctor's case in *The Deadly Assassin*.
Photos © BBC Video



North West where he did more personal appearances, prior to the filming of *The Face of Evil* in late September.

After two aborted storylines submitted in late 1975, freelance writer Chris Boucher was coached by Holmes and he developed elements from these into a new storyline, entitled *The Day God Went Mad* in January 1976. It soon became clear that Boucher's character of Leela, a savage huntress descended from human colonists, would make an excellent new companion for the Doctor (the production team had already toyed with the idea of the Doctor acquiring a new female companion for each story). Therefore Leela's role was expanded in Boucher's final scripts for *The Face of Evil*.

Before studio recording on *The Face of Evil* began, Elisabeth Sladen returned to join Tom Baker on the first edition of the BBC's Saturday morning show *Multi-Coloured Swap Shop*. This

Season Fifteen

Recurring Cast: Tom Baker (*Doctor Who*) with Louise Jameson (*Leela*) and John Leeson (*Voice of K9*) [4T, 4W-4Z]

Serials:	Production Dates:	Transmission Dates:
4V Horror of Fang Rock (4)	04-05-77 - 09-06-77	03-09-77 - 24-09-77
4T The Invisible Enemy (4)	10-04-77 - 26-04-77	01-10-77 - 22-10-77
4X Image of the Fendahl (4)	01-08-77 - 06-09-77	29-10-77 - 19-11-77
4W The Sun Makers (4)	13-06-77 - 19-07-77	26-11-77 - 17-12-77
4Y Underworld (4)	03-10-77 - 18-10-77	07-01-78 - 28-01-78
4Z The Invasion of Time (6)	06-11-77 - 16-12-77	04-02-78 - 11-03-78

Repeats:	The Robots of Death	31-12-77 - 01-01-78
	The Invisible Enemy	13-07-78 - 03-08-78
	The Sun Makers	10-08-78 - 31-08-78

Writers: 'David Agnew' (Anthony Read, David Weir, Graham Williams) [4Z], Bob Baker [4T, 4Y], Chns Boucher [4X], Terrance Dicks [4V], Robert Holmes [4W], Dave Martin [4T, 4Y]

Directors: Gerald Blake [4Z], Dermck Goodwin [4T], Pennant Roberts [4W], Paddy Russell [4V], George Spenton-Foster [4X], Norman Stewart [4Y]

Producer: Graham Williams **Script Editors:** Robert Holmes [4V-4X] Anthony Read [4Y-4Z]

Studios: Pebble Mill [4V], Television Centre Studio 3 [4W, 4Y], Television Centre Studio 4 [4Y], Television Centre Studio 6 [4T, 4X, 4W], Television Centre Studio 8 [4Z, 4Y], Ealing Television Film Studios [4V]

Locations: East End, Nr Newbury, Hants [4X], Bristol, Avon; Camden, London [4W], Redhill, Surrey, Hammersmith, London [4Z]

	Ratings (m):	RI (%)	Working Titles:
Horror of Fang Rock	8.4	58	<i>Rocks of Doom, The Monster of Fang Rock, The Beast of Fang Rock</i>
The Invisible Enemy	7.9	60	<i>The Enemy Within, The Invisible Invader</i>
Image of the Fendahl	7.8	68	
The Sun Makers	8.8	61	
Underworld	9.7	65	<i>Underground</i>
The Invasion of Time	10.5	56	
The Robots of Death (rpt)	8.5	-	
The Invisible Enemy (rpt)	5.6	-	
The Sun Makers (rpt)	5.8	-	

Unused Stories: *The Witch Lords* (aka *The Vampire Mutation*) by Terrance Dicks, *The Killer Cats of Geng Singh* (spelling uncertain) by David Weir

Problems greeted Graham Williams almost as soon as he took up his post as the new producer of *Doctor Who*. The intention had been that Season Fifteen would open with a vampire tale by Terrance Dicks entitled *The Witch Lords* (also known as *The Vampire Mutation*), but this was vetoed at a late stage by Williams' superior, Graeme McDonald, on the grounds that it could be interpreted as a send-up of the lavish BBC production of *Count Dracula* that was then in preparation. This left Williams and Robert Holmes with the problem of finding a hasty replacement and of changing the season's production order so as to allow time for it to be written and prepared for recording.

As a result, the first story to be made was the second to be transmitted. This was *The Invisible Enemy*, which saw the introduction of a new companion to join the Doctor and Leela on their travels. The robot dog K9 had been envisaged by writers Bob Baker and Dave Martin as a one-off character for the purposes of their story, but (despite frequent mechanical problems encountered with the prop) Williams decided that it was too good a creation to waste on a single appearance. He saw it as a potential ratings-winner, particularly amongst the younger age groups, and also as a source of humour. The latter was an element Williams was

keen to increase as he was under considerable pressure from BBC management to tone down the horror content which had drawn such vociferous criticisms during his predecessor's tenure as producer. The actor cast by director Dermck Goodwin to provide K9's electronic-toned voice was John Leeson.

In October 1977, to coincide with the transmission of the first episode of *The Invisible Enemy*, K9 was introduced to viewers on *Blue Peter*. A photocall was also held for the dog with Tom Baker and Louise Jameson on the roof of Television Centre.

The Invisible Enemy saw the return of the original TARDIS control room, which Graham Williams preferred to the Jules Verne-style version introduced the previous year. Designer Barry Newbery was again responsible for providing the structure of the set, although the console itself was still in storage and needed only to be refurbished by Visual Effects.

In the meantime, Dicks had provided a replacement story for the cancelled vampire tale. This was *Horror of Fang Rock*, originally entitled *Rocks of Doom*, which at Holmes' insistence was based in and around a lighthouse – a setting which would later present a considerable challenge to director Paddy Russell, particularly when it came to recording scenes in the lamp room with its transparent walls. *Horror of Fang Rock*, while still the season-opener on transmission, was the second to be made. Recording did not take place at the Television Centre studios as usual because they were fully booked on the dates required. Instead recording occurred at Pebble Mill in Birmingham, making this the only *Doctor Who* story to have had its studio work done outside London. Baker and Jameson were able to promote the series by making an opportune guest appearance on *Pebble Mill at One*.

The next story into production was *The Sun Makers*, commissioned from Holmes himself in April 1977, and eventually broadcast fourth. *The Sun Makers* was very much in keeping with





the direction in which Williams was endeavouring to take the series, although the producer later conceded that Holmes had indulged his natural penchant for humour rather more than had originally been anticipated.

The decision to retain K9 after *The Invisible Enemy* had been taken too late in the day for the character to be written into the third transmitted story, Chris Boucher's *Image of the Fendahl*, so the computer's absence was explained by the simple expedient of having him confined to the TARDIS with corroded circuitry. Commissioned in May 1977, *Image of the Fendahl* was the fourth of the season's stories to be recorded and saw the arrival of a newcomer to the production team: Anthony Read, who was soon to take over from Holmes as script editor. Holmes had originally contemplated leaving several months earlier but had been persuaded by Williams to stay on until a successor could be found. Read had never worked on *Doctor Who* before but was a very experienced television writer and producer, and had worked with Williams on *The Troubleshooters*. He had recently approached the *Doctor Who* production office to submit a storyline, and Williams had decided that he would be an ideal candidate to fill the imminent vacancy. Read worked with Holmes on editing the scripts for *Image of the Fendahl* (although Holmes received the on-screen credit) and also those for *The Sun Makers*.

Just after the completion of filming for *Image of the Fendahl* at the beginning of August, Baker and Jameson made a guest appearance at the world's first ever *Doctor Who* convention, held by the *Doctor Who* Appreciation Society at a church hall in Battersea, south London. Other guests during the day included Jon Pertwee, Williams, Dicks and visual effects designer Mat Irvine. Added attractions were screenings of a clip from the Season Two story *The Dalek Invasion of Earth* and of both Sixties Dalek cinema films (albeit in black and white).

Season Fifteen's penultimate story, in both production and transmission order, was *Underworld* by Bob Baker and Dave Martin. Problems continued to assail Williams as, on returning from a holiday, he discovered that the Minyan spacecraft sets had cost far more than expected and there was no scenery budget left for the sequences set within the interior of the new planet. After consulting director Norman Stewart and other members of the team, he concluded that the only workable solution was to use models instead of sets and to rely on the actors using CSO. Although not entirely happy with the end product, Williams was at least able to gain permission for an extra gallery-only studio session to allow for additional video effects to be added and other post-production work carried out – something which would rapidly become standard practice on future stories.

The latest press coverage of *Doctor Who* came in the form of a number of reports in mid-November 1977 announcing actress Imogen Bickford-Smith, who was playing one of the Minyans in *Underworld*, as the Doctor's new female companion. These had no basis in fact, however, and had apparently been put about by Bickford-Smith's agent in order to generate publicity for his client.

Yet more behind-the-scenes problems

arose on the six-part season finale. Holmes had turned down an invitation to write a sequel to Season Fourteen's *The Deadly Assassin*, so the production team had instead commissioned a story entitled *The Killer Cats of Geng Singh* (spelling unconfirmed) by David Weir, an experienced television writer and former colleague of Read's from *The Troubleshooters*. When Weir's scripts arrived, however, Williams and Read quickly realised that the story – which was set on Gallifrey and featured both the Time Lords and a race of cat-like beings – was of an epic breadth impossible to achieve on the series' budget. With time now running short, they sought advice from Holmes and concluded that they had little option but to come up with a replacement story themselves.

In August 1977 Williams devised the basic outline for this substitute, entitled *The Invasion of Time*. Read then wrote a first draft of the scripts, and Williams effectively performed the editor's function to finalise them for production. Early paperwork gave the writer's name as Richard Thomas but the story would eventually be transmuted under the BBC in-house pseudonym David Agnew.

Around this time, Louise Jameson gave notice that she would not be renewing her contract. She had indeed been reluctant to do so for the current season, but had been persuaded to stay on albeit on the condition that she could dispense with the brown contact lenses she had previously been required to wear. Williams was now quite content to see her go – he considered Leela a character of limited potential and was also concerned that the ill-feeling which had developed between Jameson and Tom Baker was starting to show on screen. – Preoccupied by the problems surrounding the latter stages of the season's production Williams decided (in what he subsequently admitted was a fit of pique) to write her out by the bland device of marrying her off to a Gallifreyan guard commander.

A further crisis arose when industrial action stemming from a long-running demarcation dispute between BBC electricians and props staff almost caused the story's cancellation. Fortunately, Williams was able to compensate for the loss of two of the three planned studio sessions by obtaining extra money from a BBC 'strike fund' to finance two weeks' location recording using light weight OB equipment. In a total departure from the usual production process, the studio session took place first, then the location filming and then finally the two weeks' OB recording.

The Invasion of Time saw perhaps the greatest shift yet towards the more overtly humorous style that Williams was attempting to cultivate. There were some within the BBC who considered that this had gone too far, and at a meeting between Williams and McDonald in March 1978 it was agreed that all the series' directors should in future receive a memo reminding them of the need to preserve the essentially serious nature of the stories. It was also agreed that Baker's frequent and often comedic scripping suggestions and ad libs should be kept more closely in check during the course of the following season – a season which would adopt a format unique in *Doctor Who* history.

Left:

The Doctor (Tom Baker) faces a Fendahl in Image of the Fendahl.
Photo © BBC Video

Below:

Star (Derek Deadman) is repelled by the Gallifreyans in The Invasion of Time.
Photo © BBC

Far left:

Clones of the Doctor and Leela (Louise Jameson) consider their route through the Doctor's subconscious in The Invisible Enemy.
Photo © BBC



Season Sixteen

Recurring Cast: Tom Baker (*Doctor Who*) with Mary Tamm (*Romana*) and John Leeson (*Voice of K9*) [5A-5D, 5F] featuring Cyril Luckham (*The White Guardian*) [5A], Valentine Dyal (*The Black Guardian*) [5F]

Serials		Production Dates	Transmission Dates
5A	<i>The Ribos Operation</i> (4)	09-04-78 - 25-04-78	02-09-78 - 23-09-78
5B	<i>The Pirate Planet</i> (4)	01-05-78 - 05-06-78	30-09-78 - 21-10-78
5C	<i>The Stones of Blood</i> (4)	12-06-78 - 18-07-78	28-10-78 - 18-11-78
5D	<i>The Androids of Tara</i> (4)	24-07-78 - 29-08-78	25-11-78 - 16-12-78
5E	<i>The Power of Kroll</i> (4)	18-09-78 - 20-10-78	23-12-78 - 13-01-79
5F	<i>The Armageddon Factor</i> (6)	01-11-78 - 05-12-78	20-01-79 - 24-02-79

Repeats: *The Pirate Planet* 12-07-79 - 02-08-79
The Androids of Tara 09-08-79 - 30-08-79

Writers: Douglas Adams [5B], Bob Baker [5F], David Fisher [5C, 5D], Robert Holmes [5A, 5E], Dave Martin [5F]

Directors: Darrow Blake [5C], Michael Hayes [5D, 5F], Pennant Roberts [5B], George Spenton-Foster [5A], Norman Stewart [5E]

Producers: Graham Williams **Script Editor:** Anthony Read

Studios: Television Centre Studio 1 [5D], Television Centre Studio 3 [5C, 5F], Television Centre Studio 4 [5A], Television Centre Studio 6 [5B-5E], Ealing Film Studios [5F]

Locations: Berkley, Gloucestershire and Dan yr Ogof, Powys [5B], Rolington Stones and Little Compton, Oxfordshire [5C], Leeds Castle, Kent [5D], Snape, River Aude and Iken Cliff, Suffolk [5E]

	Ratings (m)	Ri (%)	Working Titles
<i>The Ribos Operation</i>	8.1	60	<i>The Galactic Conman, Operation, The Ribos File</i>
<i>The Pirate Planet</i>	8.3	63	
<i>The Stones of Blood</i>	8.0	67	<i>The Nine Maidens, The Stones of Time</i>
<i>The Androids of Tara</i>	9.1	66	<i>The Androids of Zenda, The Androids of Zend, The Seeds of Time</i>
<i>The Power of Kroll</i>	9.4	63	<i>The Moon of Death, The Horror of the Swamp, The Shield of Time</i>
<i>The Armageddon Factor</i>	8.5	66	<i>Armageddon</i>
<i>The Pirate Planet</i> (rpt)	3.0	-	
<i>The Androids of Tara</i> (rpt)	9.2	-	

Unused Story: *The Lords of Misrule* by Ted Willis

The concept of an "umbrella theme" of the Doctor and his companions collecting the six segments that form the Key to Time had been proposed by Graham Williams when he first applied for the post of *Doctor Who* producer in November 1976. A year later it was refined and issued to the writers which Williams and Anthony Read hoped would deliver the six different storylines - with the Doctor collecting a segment in each serial. A quest was established, with the Doctor collecting a disguised segment of this powerful crystal cube on each of his travels for the benevolent White Guardian to restore the balance of the universe and prevent eternal chaos. The Doctor would also have to face the agents of the Black Guardian, an evil force devoted to the glory of destruction.

With recording on Season Fifteen completed, Tom Baker launched a new television series which combined his insatiable passion for books and reading with his enthusiasm to communicate with children. This was *The Book Tower*, a Yorkshire Television series which Baker would host for the first few years, before handing over to other presenters. He was also busy with promotional appearances and signings during his break from *Doctor Who*. In February 1978, Baker appeared with a group of monsters outside the United States Embassy in London as part of the publicity drive mounted by the BBC to market his first ninety-eight episodes (*Robot to The Invasion of Time*) to the USA for syndication. Despite the lukewarm reception to the Penrose episodes offered in 1977, this time the show met with more success. The package was picked up by the publishing group Time-Life, who cut and re-edited the shows for a commercial market as well as adding new narration from veteran American actor Howard da Silva.

As Louise Jameson had departed the series, a new companion was required to help the Doctor and K9 on their season-long quest. It was *The Daily Mail* who first announced the impending arrival of the Time Lady Romana (short for Romanadvoratrelundar) in late January 1978, even before viewers had seen Louise Jameson's departure. K9 made a guest appearance at Cruik's Dog Show the following month, shortly before it was announced that Mary Tamm had been selected to take on the role of an icy but often naive graduate Time Lady. As it turned out, K9 would also be regenerated for the new season, gaining a new coat of paint and an operational overhaul to become K9 Mark II, still voiced by John Leeson.

Robert Holmes was commissioned in December 1977 to write the debut serial of the season, planned as a very cheap studio-bound story. *The Ribos Operation* has the Doctor and Romana sent on their mission to locate the six segments of the Key by the White Guardian. Recording started in early April



1978; and mid-way through production Baker sustained a severe cut to his upper lip (obtained while teasing a fellow-actor's dog) which would be visible under heavy make-up for the first few stories. Because of the continuity links, the six serials would be made in transmission order and there would also be no transmission break over the Christmas/New Year period.

After meetings with Holmes during early 1977, a struggling writer called Douglas Adams succeeded in pitching an idea which earned him a commission from Anthony Read in July 1977 at about the same time as he was asked to develop his now famous *The Hitch-Hiker's Guide to the Galaxy* for BBC radio. Adams' submission, *The Pirate Planet*, underwent substantial rewrites, and was still regarded with nervousness by Williams' superior, Graeme McDonald, who initially did not want the script to enter production. He was finally persuaded by Read, and location shooting in Wales began at the start of May.

Beginning life as a storyline about a long-abandoned Time Lord engineer seeking vengeance on his own people by using a space-hopping hollow planet, Adams' storyline was changed into a comic adventure about a cyborg pirate captain, extracting minerals out of entire planets for his own purposes.

The third serial was written by David Fisher, an old colleague of Read's from their days on *The Troubleshooters*, who earned his first *Doctor Who* commission in December 1977 a four-part serial titled *The Nine Muidens*. It then became *The Stones of Time*, as one early idea was to give the season's stories a common identity by making each *The Something of Time*. Retitled *The Stones of Blood* for production and transmission, Fisher's story was made entirely on videotape, using an OB unit for the location sequences in Oxfordshire during June. As the one-hundredth *Doctor Who* story, it was due for transmission shortly before the Fifteenth Anniversary of the show's debut. A scene featuring a surprise birthday party sprung on the Doctor by Romana and K9 in the TARDIS was retained in the script until the day of recording, but then Williams felt that it was too self-indulgent and rescripted around it.

Fisher's second commission (possibly to replace an abandoned storyline submitted by Ted Lewis which had been under consideration in March) was planned as science-fiction spoof of the nineteenth century Anthony Hope adventure novel *The Prisoner of Zenda*. It was commissioned in May 1978 as *The Androids of Tara* and was made as *The Androids of Tara*. Extensive location shooting was conducted at Leeds Castle in Kent in late July. During recording in early August, Baker, Williams, Read and John Leeson attended the second DWAS convention in London. Press coverage of the convention was extensive, and shortly afterwards Baker and Tamm were heard on the *Pete Murray's Open House* radio show, promoting the forthcoming new season.

After making a guest appearance on Noel Edmonds' early evening show *Lucky Numbers*, Mary Tamm joined the cast to start two weeks filming on the Iken Marshes for *The Power of Kroll*. The serial was another late addition to the season, commissioned from Holmes in May 1978 as a request for a serial with the biggest monster ever to appear in the series. Despite technical problems in production, and Graham Williams being taken ill, the serial was completed with only three days of studio recording in mid-October. As K9 was not required in this serial, John Leeson appeared in front of the cameras as Dugeen, a human refinery engineer.

The conclusion to the season had been submitted as a storyline entitled *Armageddon* by Bob Baker and Dave Martin just before Christmas 1977 and was eventually broadcast as *The Armageddon Factor*. Read had opted not to renew his contract as script editor, and so it was Douglas Adams who completed the script editing of the serial as recording began in November. Despite the annual industrial disputes, the serial was completed on time and Baker and Tamm appeared on *Nationwide* during its production, one of several BBC shows that were helping to celebrate the Fifteenth Anniversary of *Doctor Who*. Recording was



completed shortly before Christmas 1978, with Valentine Dyall appearing for the first time as the Black Guardian. Cast as Princess Astra was Lalla Ward, who would go on to play a more major role in the show's history.

During November, Tom Baker's proposed movie advanced a stage when his director, James Hill, was granted a one-year licence by the BBC to produce the film.

1979 opened with the show's theme in the pop charts, courtesy of a group of session musicians calling themselves Mankind. Mary Tamm had maintained her initial stance on leaving after one season, and with John Leeson also departing the series, a new companion and a new voice for K9 would have to be found. Tom Baker appeared on *Pebble Mill at One* in January,

promoting Part One of *The Armageddon Factor* as the five-hundredth episode of *Doctor Who* to be broadcast. Part Five of the serial was interrupted on its BBC1 transmission by a technical fault, causing a break in broadcast.

Ratings for the Key to Time season remained strong against American imports such as *The Man from Atlantis* and *Logan's Run*, and were boosted in the summer when, during the repeats of *The Pirate Planet* and *The Androids of Tara*, industrial action took the ITV regions off the air altogether...

Left:
Mary Tamm and Peter Jeffrey face each other in the Tara throne room in The Androids of Tara.

Below:
The Doctor (Tom Baker), Romana (Mary Tamm), and K9 search for the shard segment of the Key to Time in The Stones of Blood.

Far Left:
The Captain (Bruce Purchase) and Mr Fibula (Andrew Robertson) discuss Zanaki's next move in The Pirate Planet.
Photos © BBC Video



Season Seventeen

Recurring Cast: Tom Baker (Doctor Who) with Lalla Ward (Romana) and David Brierley (Voice of K9) **[5G-5M]**

Serials

SJ	Destiny of the Daleks (4)
SH	City of Death (4)
5G	The Creature from the Pit (4)
SK	Nightmare of Eden (4)
SL	The Horns of Nimon (4)
5M	Shada (6)

Production Dates:

11-06-79 - 17-07-79
30-04-79 - 05-06-79
19-03-79 - 28-04-79
12-08-79 - 28-08-79
24-09-79 - 09-10-79
15-10-79 - 05-11-79

Transmission Dates:

01-09-79 - 22-09-79
29-09-79 - 20-10-79
27-10-79 - 17-11-79
24-11-79 - 15-12-79
22-12-79 - 12-01-80
Not broadcast

Repeats: *Destiny of the Daleks*
City of Death

05-08-80 - 08-08-80
12-08-80 - 20-08-80

Writers: Douglas Adams **[5M]**, 'David Agnew' (Douglas Adams, Graham Williams, story by David Fisher) **[SH]**, Bob Baker **[SK]**, David Fisher **[5G]**, Terry Nation **[SJ]**, Anthony Read **[SL]**

Directors: Christopher Barry **[5G]**, Alan Bromly **[SK]**, Ken Grieve **[SJ]**, Michael Hayes **[SH]**, Kenny McBain **[SL]**, Pennant Roberts **[5M]**

Producer: Graham Williams **Script Editor:** Douglas Adams

Studios: Television Centre Studio 1 **[SJ]**, Television Centre Studio 3 **[SH, SJ, SL, 5M]**, Television Centre Studio 6 **[5G, SH, SK, SL]**, Ealing Television Film Studios **[5G, SH]**

Locations: Swanage and Wareham, Dorset **[SJ]**; Paris, France **[SH]**; Cambridge and Grantchester, Cambridgeshire **[5M]**

<i>Destiny of the Daleks</i>
<i>City of Death</i>
<i>The Creature from the Pit</i>
<i>Nightmare of Eden</i>
<i>The Horns of Nimon</i>
<i>Destiny of the Daleks</i> (rpt)
<i>City of Death</i> (rpt)

Ratings (m):	Rt (%):
13.5	64
14.5	65
10.0	67
9.3	65
8.8	67
6.1	-
5.9	-

Working Titles:

The Gamble with Time, Curse of the Sephiroth
Nightmare of Evil

Unused Stories: unknown story by Douglas Adams, *The Doomsday Contract* by John Lloyd and Allan Prior with Alan Drury, *Erinella* by Pennant Roberts, *Valley of the Lost* by Philip Hinchcliffe, *The Secret of Cassius* by Andrew Smith

Although pleased with the way the Key to Time theme had worked, Graham Williams decided that Season Seventeen would return to the usual pattern of a series of unconnected stories which could potentially be swapped around in transmission order if unexpected difficulties arose.

An early priority for Williams and Douglas Adams was to decide how to replace Mary Tamm. It was decided that the simplest plot explanation for Tamm's sudden disappearance would be for Romana to regenerate. They briefly toyed with the idea of casting a different actress in the role for each story but quickly realised that this would be impracticable - partly because

importantly, had got on well with Baker. Ward's acceptance of the role was announced to the press in early February 1979.

The season was launched on air with the latest encounter between the Doctor and his most well-known foes - the Daleks. Terry Nation had been approached in November 1978 and had agreed to write a return appearance for the creatures on condition that he could also incorporate their creator, Davros, who had proved such a popular feature of Season Twelve's *Genesis of the Daleks*.

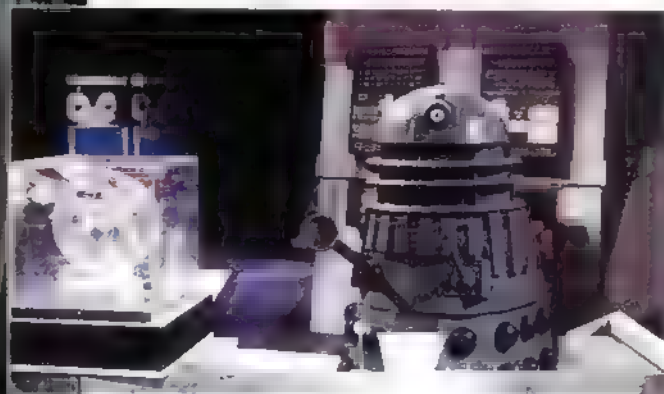
As Nation was tied up with work on *Blake's 7* until the spring of 1979, he would be unable to deliver the scripts for his story. *Destiny of the Daleks*, in time for it to be made as the first of the new block. Williams therefore decided to move it back to third in production order. Although the scripts eventually arrived even later than anticipated, Adams still had time to edit them before the story's location filming began in June 1979.

First into production for the season was the story which was originally planned to be transmitted second and would eventually go out third. This was *The Creature from the Pit*, another David Fisher contribution. This story was the first to feature K9's new voice, supplied by David Brierley, who was cast by director Christopher Barry after two rounds of auditions.

Tom Baker helped to keep *Doctor Who* in the public eye by recording an insert during the making of *The Creature from the Pit* for the children's programme *Animal Magic*.

Perhaps the most notable aspect of *The Creature from the Pit* — Erato, a giant green blob and one of the biggest monsters ever to have featured in *Doctor Who*. Its realisation was less than popular with the production team, with Barry and visual effects designer Mat Irvine each blaming the other for the creature's shortcomings. Barry subsequently expressed the view that Williams and Adams should have realised at the outset that the monster would be impossible to achieve successfully within the series' limited resources.

Money was becoming increasingly tight on *Doctor Who* at this point as inflation in the television industry soared to record levels. Williams and his production unit manager John Nathan-Turner



of the anticipated difficulty in finding a succession of actresses who would be compatible with the increasingly demanding Tom Baker (who during late January and early February 1979 was making a promotional visit to Australia). Eventually they offered the job to Lalla Ward who, in her portrayal of Princess Astra in *The Armageddon Factor*, had proved herself very capable and,

therefore had to exercise tight financial control and ensure that overspends were avoided at all costs. A higher-than-average proportion of the season's budget had already been set aside for the second story, *City of Death*, and for the concluding six-parter, so savings would have to be made elsewhere.

City of Death was notable for being the first *Doctor Who* story to feature overseas location filming. Shooting took place in Paris between the end of April and the beginning of May 1979, mostly around such well known landmarks as the Eiffel Tower and the Louvre. Only a small cast and crew were involved in order to keep the cost at roughly the same level as it would have been had the filming taken place in the UK.

City of Death had started life as a David Fisher submission entitled *The Gamble with Time*. The setting originally envisaged for it had been Monte Carlo in 1928, although once it had been discovered that overseas location filming could be afforded Fisher had been asked to write in a few scenes of contemporary Paris. His scripts had still failed to meet the production team's requirements, however, and – as lack of time and reported family problems prevented him from carrying out any further work on them himself – he had agreed that they could take the project over and perform the necessary rewrites. Adams quickly drafted a new version, with Williams effectively acting as his editor. The transmitted story, again credited to the BBC in-house pseudonym David Agnew, retained the essential spirit of Fisher's original, which had been conceived as a pastiche of the Bulldog Drummond stories, but had the action shifted to Paris, 1979.

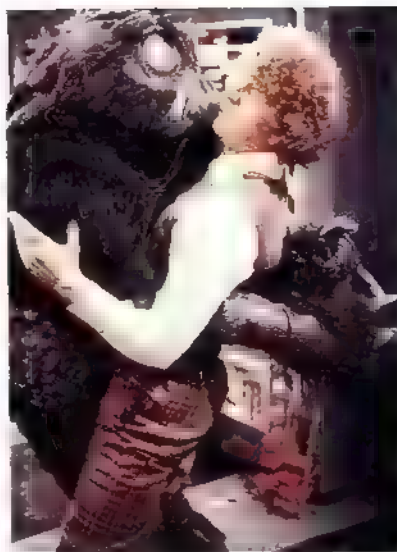
Humour continued to remain an integral part of *Doctor Who*, and one of the most overt illustrations of this in *City of Death* was a cameo appearance by noted comic actors John Cleese and Eleanor Bron as art connoisseurs in a Parisian gallery.

During the course of *City of Death's* transmission a giant tableau of the Doctor, K9, the TARDIS console and a host of monsters featured as part of the annual Blackpool Illuminations, having been previewed in the press in early July 1979 when Tom Baker had been on hand to pose for photographs and present a sash to the winner of a beauty pageant. October also saw the launch of *Doctor Who Weekly* from Marvel Comics Ltd – the forerunner of the current *Doctor Who Magazine* – which became the new home for the long-running *Doctor Who* comic strip, *TV Comic's* license having expired the previous May. Also in October, BBC Records issued an LP version of the Season Twelve story *Genesis of the Daleks*. This featured extracts from the soundtrack of the transmitted episodes, with new linking narration by Tom Baker.

Next into production for Season Seventeen was the delayed *Destiny of the Daleks*. Additions made by Adams to Nation's scripts included Romana's regeneration scene; a sequence in which K9 was revealed to be suffering from laryngitis and consequently confined to the TARDIS (a decision having been taken not to include the dog in this story as it was felt that he would not work well alongside the Daleks); and some dialogue referring back to the randomiser, which the Doctor had fitted to the TARDIS's navigational systems at the conclusion of *The Armageddon Factor*, in an attempt to evade the Black Guardian.

The role of Davros was taken on this occasion not by Michael Wisher, who was working in Australia, but by David Gooderson, an actor of similar build who was considered capable of giving a good imitation of Wisher's performance. Davros' original mask and chair were reused, albeit after the repair of damage sustained while they were on display in the two *Doctor Who* exhibitions.

Cast as one of the principal members of the Movellan task force was well-known actress and former model Suzanne Danielle, whose figure-hugging costume made her the centre of press attention in the run up to the new season. The BBC publicised the start of the new run by way of a specially made trailer, recorded on the set of *Nightmare of Eden*, in which a disembodied voice warns the Doctor about his forthcoming encounter with the Daleks – and then tells him to forget all about it! The continued high profile of *Doctor Who*, coupled with the ongoing



TV strike, resulted in *Destiny of the Daleks* receiving even higher ratings than would normally be expected for a season opener. This good fortune was maintained for the following story, *City of Death*, which won the highest viewing figures ever recorded in the series' history.

The first of two cost-saving stories was made next, *Nightmare of Eden* by Bob Baker, who was now working on his own after splitting from his long-time writing partner Dave Marun. The director assigned to handle *Nightmare of Eden* was the semi-retired Alan Bromly, whose only other *Doctor Who* credit had been *The Time Warrior* during Season Eleven. He was relieved of his post before the story's completion, however, as he appeared

unable to cope with the complexities of its production and it was considered that he had lost the confidence of both cast and crew. The remainder of the story was directed by Williams himself.

Next to be recorded was *The Horns of Nimon* by former script editor Anthony Read, whose familiarity with the series' requirements meant that little input was required from Adams. One of the few changes made was the dropping of some location scenes planned to be shot at night, which were deemed too expensive.

The Nimon had been envisaged by Read as cyborgs, but costume designer June Hudson felt that they should resemble more closely the traditional half-man, half-bull image of the mythical Minotaur. As with the Mandrels for *Nightmare of Eden*, freelancer Roger Oldhamstead was commissioned to construct the creatures from Hudson's designs. Taking a more abstract view, he gave the heads an intentionally artificial look, complete with transparent glass eyes, so that they would appear to be masks concealing the Nimon's true, even more hideous nature. Director Kenny McBain vetoed this idea shortly before the story went into studio, and so the eyes were painted red.

Unexpectedly, *The Horns of Nimon* turned out to be the season's final transmitted story. It should have been followed by

the concluding six-parter *Shada*, but a recurrence of the industrial dispute which had caused difficulties during production of *The Invasion of Time* and *The Armageddon Factor* eventually led to its cancellation – even though extensive location filming in the Cambridge area and the first of the three studio sessions had already been completed.

Shada had been written by Douglas Adams as his final contribution to *Doctor Who*. Over the past year he had found his time being increasingly taken up with work on *The Hitch-Hikers' Guide to the Galaxy*, and he had decided that it was now time to give up the script editor's job. *Shada* was a replacement for an earlier idea by Adams which had been rejected by Williams as being too jokey. This would have seen the Doctor attempting to go into retreat but being constantly called back into action to solve a succession of crises. As on *City of Death*, Williams acted as editor of Adams' scripts for *Shada*.

Williams himself had decided during production of *Nightmare of Eden* that he too would leave the series on completion of the current season (when coincidentally the *Doctor Who* production office moved from its long-time home in the BBC's Threshold House to the neighbouring Union House). His three-year period as producer had arguably been the most problem-hit of any in the series' history and, feeling in need of a change, he and Douglas Adams left together. This opened the way for a completely new production team to steer the series into the Eighties.

Left:
The Doctor (Tom Baker) gets to grips with a Mandrel in *Nightmare of Eden*.

Below:
The Nimon pursue their prey in *The Horns of Nimon*.
Photos © BBC



Far left:
The Doctor's deadliest enemies return in *Destiny of the Daleks*.
Photo © BBC Video

Valley of the Lost

In 1979, two years after leaving *Doctor Who*, former producer Philip Hinchcliffe approached his successor Graham Williams and script editor Douglas Adams with a story idea. Entitled *Valley of the Lost*, it involved a race of aliens known as the Lurons that exist in their own separate time fields. Because they operate in these time fields, their invasion of Earth takes decades to come to fruition. Consequently, their first scout-ship to land on Earth arrives in 1870, but it takes another hundred years for their mother-ship to follow.

The storyline offered a setting in an untypical *Doctor Who* locale, South America, as well as covering several time periods. Exactly why it was dropped is unclear – possibly it would have proven too expensive to mount without compromising the visuals of the story. Although jungle sets had been achieved successfully in the past, in Hinchcliffe-produced stories such as *Planet of Evil* and *The Face of Evil*, they tended to be “alien” jungles which did not require a realistic attention to detail. Had *Valley of the Lost* been produced, the designer would have had to emulate a South American jungle on the relatively small *Doctor Who* budget.

What follows is Philip Hinchcliffe's original outline for this unmade *Doctor Who* story

Austen Atkinson-Broadbelt



This is a story about an invasion of Earth. The invaders, a race known as "the Lurons", are an intelligent humanoid species with super-efficient bodies. Consequently they live on a much longer time-scale than Earthlings. A century to us seems like an hour to them. To survive they must carry their own time fields with them, causing major time-distortion problems.

They are resourceful and determined. They have journeyed light years across galaxies in their immense space ship and have selected Earth for colonisation. They say their aim is to live with humans in peaceful co-existence, but could Mother Earth ever be the same again? Their real motive is to enslave mankind and make us subservient to their superior technology so as to exploit the planet's store of precious minerals and its rich biosphere.

Lurons are yellow-skinned and yellow-eyed, with elongated heads and strange ears. In suitable clothes, dark glasses and low lighting they could pass for humans. They are extremely methodical and very cautious.

In 1870 (our time) their giant spaceship arrived, undetected, in our solar system. They then dispatched an emissary to Earth in a small scout-ship. Unfortunately it was damaged by meteorites and the emissary (Godrin) and his craft crash-landed in the South American jungle (instead of a convenient field near London).

STORYLINE

The story opens with the Doctor paying good old London a visit. He shows Romana the sights and for once they enjoy being tourists. He looks up some old friends and is persuaded by one of them to give a talk on the lesser-known Brazilian nigwort. The Doctor is enthused by the idea and good-naturedly agrees, only to find that the lecture is to take place in South America!

Being thoughtful, the Doctor decides to bone-up on his destination and reads the entire history of South America; for the Doctor a matter of a few minutes in the British Museum. Amused for once by the notion of old-fashioned transportation the Doctor and Romana fly out bound for Brazil.

In flight, the aircraft starts behaving oddly and, after a flight deck drama, crash-lands deep in the Brazilian jungle.

The passengers and crew escape from the craft, injured but alive. The Doctor is soon captured by a native patrol. He is taken to a camp where he meets a Victorian explorer, "Professor Perkins? But you were lost in the Brazilian jungle in 1873!" exclaims the Doctor, displaying his phenomenal knowledge of *The Times* back-numbers. The Doctor has in fact been captured by the Professor's scouts. The Professor explains something of his expedition (omitting all mention of gold) and grows deeply suspicious of the Doctor who seems to know more than he should. He decides to keep the Doctor captive. Meanwhile, the Doctor realises that someone is meddling with time.

Back at the aircraft, Romana and company are attacked with blow darts by another distinctly different group of natives. They are wild, farouche, frightening. The Professor's group, including the Doctor, are captured and led away.

By talking to the native bearers, the Doctor learns of the City of Gold and of other unspeakables including a strange skull the Professor is known to have in his possession. The expedition comes across a large, rusting wreckage. Only the Doctor realises that it is a crashed aircraft, as the other members of the group originate from the 1870s, before the first aircraft was created.

Romana and company are taken to a part of the hidden city. She notices an artifact from the Luron scoutship which, she realises, is not of Earth manufacture. Her captors talk of submitting her to the judgment of their god. She is led before the giant fearful face-mask. It speaks in a terrifying voice and she sees strange threatening yellow eyes. They are clearly alien!

Background

Having lost contact with his mothership and unable to repair his craft, Godrin is temporarily marooned. The waiting Lurons do not know what has happened to their emissary but being cautious creatures they will do nothing but wait for a possible response from Godrin. On Earth's time-scale this means waiting for a few decades, if not centuries.

Lurons carry their own time-scale with them like a giant magnetic field, and so the time-field of Godrin's scoutship extends over a large area, holding everything around it in 1870.

Godrin soon realises that the jungle is far from deserted. The ancient mythical city of Maygor (the fabled "City of Gold") lies hidden, buried not a million miles from Godrin's crashed ship. Barbaric natives, descendants from the once-great civilisation of Maygor, inhabit this region. They retain many secrets and rites of their forebears including a huge carved mask representing their oracular godhead from which, in centuries past, their god "spoke". This tribe know where Maygor's legendary and sacred gold is hidden.

Godrin quickly assimilates all of this information and assumes a god-like position in their midst. This entails getting behind the mask and "speaking" to the tribe, thereby animating their ancient god, with his yellow eyes conveniently fulfilling an old prediction. Whilst this ensures Godrin's safety, it is of little help in repairing his spacecraft.

At the same time (1870) a rapacious and cunning English explorer has set out on a perilous mission to discover the mythical Maygors and their hidden gold. He arrives in the jungle a couple of years after Godrin crashed there. He comes across a strange, unearthly skull which (the Doctor will later surmise) belongs to Godrin's pilot who was killed in the crash and given a shallow burial. Having arrived in this area, the explorer finds that he is trapped due to the effects of Godrin's time-field.

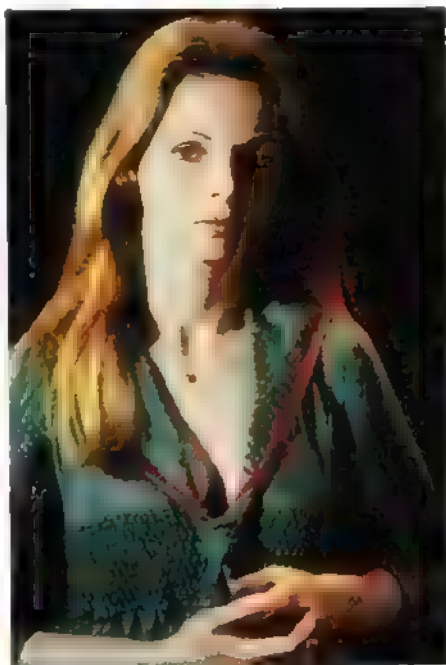
Since the advent of air travel, part of the South American continent has become renowned for its "Bermuda Triangle" effect. Over the years various aircraft, civil and military, have disappeared over the jungle, adding spice to its mystery. These aircraft have in fact flown into Godrin's "time-bubble". Sometimes the planes reappeared and continued their flight, but often they mysteriously lost control and crash-landed, never to be heard of again.

The alien (Godrin) realises that Romana is "different" from the others. He is told of the crashed aircraft from the sky which carried Romana and her friends to the jungle. Godrin begins to see a means of accomplishing his mission and reaching human civilisation (London). Godrin orders that Romana should be subjected to the ancient Maygor worship rites as a punishment for entering Godrin's domain.

The Professor is determined, at all costs, to get his hands on the Maygor gold, even if it means murdering the Doctor. First he determines to use the Doctor's abilities to find the city. This happens, but the Doctor realises en route that the Professor has been driven mad, trapped in the jungle for more than a hundred years. As the Doctor leads the professor to the City of Gold they discover Romana being prepared for sacrifice. Rescuing her from the savages, the party proceed to Maygor. Upon arrival, a deal takes place between Godrin and the mercenary Professor,

whereby Professor Perkins gets the gold and in exchange Godrin has "the dangerous Doctor" delivered into his hands.

In a brutal double-cross, Godrin destroys the Professor (thus revealing his ruthless determination to the audience) and finally confronts the Doctor. All is suspiciously sweetness and light. The Doctor soon realises that Godrin is a risk to Earth but is not sure of this devious Luron's intent. As yet there is no evidence of the Luron invasion fleet's existence. Godrin tells the Doctor that all he wants is transportation to London. With the help of engine and booster equipment from Godrin's scout-ship, they will be able to repair and "jump start" such a simple piece of machinery as an Earthling airliner. The Doctor reluctantly agrees to co-operate - without Godrin's help they are all stranded there. But the Doctor is worried. Why does Godrin wish to go to London?





Romana points out that when Godwin crashed just prior to the Professor's disappearance in 1873, London was the centre of the civilised world. The Doctor also wonders if Godwin is the only Luron in the area. Meanwhile, millions of Lurons lurk at the edge of the solar system waiting for Godwin to give the all-clear.

Back in 1979, the lost jet miraculously reappears in British

airspace and radio contact is restored. The Doctor mentions their strange extra passenger. The jet touches down, but Godwin slips off the plane. He discovers the locations of Britain's most powerful radio telescopes. He makes his way to Jodrell Bank observatory and sends the invasion signal. The massive Luron mother-ship, more than a mile in length, leaves hyper-space, appearing in Earth's skies as it enters Earth's current time zone for the first time.

The gigantic ship terrifies the world. A small Luron ferry ship is sent down to Earth's surface. Statesmen and chiefs of staff are ordered aboard for a meeting with the aliens. All seems to be friendly. The Lurons explain how they were forced to leave their home planet because of destructive solar winds and how all they want is a compatible planet on which to live in peaceful harmony.

The statesmen and military leave the ship. Whilst on board, one of them has been secretly doctored (or maybe doubled) and he now quietly starts ordering the defence alert forces to stand down. Also, despite a promise to the contrary, Luron ferry ships land contingents of Luron infiltrators in London and they start to take over key positions (carefully disguising them selves).

The Doctor is not idle during all of this. He deduces the Lurons' game and by trickery, he and Romana gain access to the Luron mother-ship. There, they dismantle a Very Important Piece of Equipment at the heart of the great vessel, thus allowing him control over the Luron power source. This is the Luron equivalent of an atomic submarine's nuclear reactor not only their only source of power but also of the Luron 'life force'. It is the Luron sun in miniature which they have simulated and brought with them and without which they would all die. The deadly solar rays emanating from the mother-ship will destroy mankind in a matter of months. The Doctor is faced with a dilemma: to destroy the ship would mean the destruction of the Luron habitat (including their own essential time-field) but to leave it intact would destroy Earth's civilisation. How can the Doctor decide which race should die?

The Doctor deals with this peril risking his own life as he penetrates to the very core of the artificial sun. He induces a short stoppage of solar activity, causing the Lurons to collapse in a state of physical shock. The Doctor convinces the Lurons to search for another planet to colonise warning them that he could close down the power source forever if they do not agree. The Lurons promise to leave Earth in peace. As the Lurons leave Earth orbit, the Doctor realises that he is now trapped at the heart of the ship as the artificial sun's output increases to full power.

Of course he escapes. Or does he (depending on the next adventure or Tom's contract).

Script Outline
Philip Halliwell 1999

THE LIVES AND TIMES OF DOCTOR WHO



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MARVEL
MAGAZINES

Season Eighteen

Recurring Cast: Tom Baker (Doctor Who) and Peter Davison (Doctor Who [5V]), Lalla Ward (Romana) [5N-5S], Matthew Waterhouse (Adric) [5R-5V], Sarah Sutton (Nyssa) [5T-5V], Janet Fielding (Tegan) [5V], John Leeson (Voice of K9) [5N-5S], featuring Anthony Ainley (The Master) [5T-5V]

Serials	Production Dates	Transmission Dates
5N <i>The Leisure Hive</i> (4)	20-03-80 - 21-04-80	30-08-80 - 20-09-80
5Q <i>Meglos</i> (4)	25-06-80 - 12-07-80	27-09-80 - 18-10-80
5R <i>Full Circle</i> (4)	23-07-80 - 23-08-80	25-10-80 - 15-11-80
5P <i>State of Decay</i> (4)	30-04-80 - 31-05-80	22-11-80 - 13-12-80
5S <i>Warriors' Gate</i> (4)	17-09-80 - 04-10-80	03-01-81 - 24-01-81
5T <i>The Keeper of Traken</i> (4)	05-11-80 - 11-12-80	31-01-81 - 21-02-81
5V <i>Logopolis</i> (4)	15-12-80 - 24-01-81	28-02-81 - 21-03-81

Repeats: <i>Full Circle</i>	03-06-81 - 06-06-81
<i>The Keeper of Traken</i>	10-06-81 - 13-06-81
<i>100,000 BC</i>	02-11-81 - 05-11-81
<i>The Krotons</i>	09-11-81 - 12-11-81
<i>Carnival of Monsters</i>	16-11-81 - 19-11-81
<i>The Three Doctors</i>	23-11-81 - 26-11-81
<i>Logopolis</i>	30-11-81 - 03-12-81

Writers: Christopher H. Bidmead [5V], Johnny Byrne [5T], Terrance Dicks [5P], David Fisher [5N], John F. Slattery [5Q], Steve Gallagher [5S], Andrew McCulloch [5Q], Andrew Smith [5R]

Directors: David Jackson [5N], John Black [5T], Terence Dudley [5Q], Peter Grimwade [5R, 5V], Paul Joyce [5S], Peter Moffatt [5P]

Producer: John Nathan-Turner **Executive Producer:** Barry Letts **Script Editor:** Christopher H. Bidmead

Studios: BBC Television Centre Studio 1 [5N, 5S], BBC Television Centre Studio 3 [5N, 5P, 5Q, 5R, 5S, 5V], Television Centre Studio 6 [5P, 5Q, 5R, 5T, 5V], Television Centre Studio 8 [5T], Ealing Film Studios [5P]

Locations: Brighton, Sussex [5N], Bournemouth, Dorset [5P], Black Park, Bucks [5R], Denham, Bucks, Caversham, Berks and London [5V]

	Ratings (m):	RI (%)	Working Titles
<i>The Leisure Hive</i>	5.1	66	<i>The Argolins</i>
<i>Meglos</i>	4.7	63	<i>The Last Zoffa-Thuran, The Golden Pentangle</i>
<i>Full Circle</i>	5.3	65	<i>The Planet That Slept</i>
<i>State of Decay</i>	5.2	69	<i>The Vampire Mutations, The Wasting</i> (See Season 15)
<i>Warriors' Gate</i>	7.5	59	<i>Dream Time</i>
<i>The Keeper of Traken</i>	6.1	63	
<i>Logopolis</i>	5.0	68	
<i>Full Circle</i> (rpt)	5.0	-	
<i>The Keeper of Traken</i> (rpt)	4.9	-	
<i>100,000 BC</i> (rpt)	4.3	-	
<i>The Krotons</i> (rpt)	4.5	-	
<i>Carnival of Monsters</i> (rpt)	5.2	-	
<i>The Three Doctors</i> (rpt)	5.2	-	
<i>Logopolis</i> (rpt)	5.5	-	

Unused Stories: *Avalon* (aka *The Psychonauts*) by David Fisher, *Sealed Orders* by Christopher Priest

When John Nathan-Turner was promoted from production unit manager to producer of *Doctor Who* in early December 1979, he inherited barely anything. He had to find a new script editor – which he did in the form of computer magazine journalist Christopher Hamilton Bidmead (after Ted Rhodes and Johnny Byrne had turned down the job) – and also the scripts for what would be the longest season of the programme since 1969. The scripts held in stock comprised a comedy/science-fiction storyline called *The Argolins* by David Fisher, a light-hearted fantasy by director Pennant Roberts called *Finnella* about dragons on another planet, an unsuitable Victorian storyline from another writer and Terrance Dicks' aborted *The Witch Lords*. Bidmead set about finding new writers for the series, as well as attempting to commission storylines with a serious science background to them, since both he and Nathan-Turner were initially keen to move away from the more whimsical style of recent years.

With Barry Letts supervising as executive producer, Nathan-Turner was to make sweeping changes in an attempt to take the series into the Eighties. Dudley Simpson was

dropped after many years as the main composer of incidental music. In future, the background score would be provided by various musicians at the BBC Radiophonic Workshop, with one of the Workshop team, Peter Howell, also providing a new version of Ron Grainer's theme. This would accompany a new title sequence showing the Doctors face in a starshape provided by Sid Sutton, complete with a new moon-like logo. The line-up of the Doctor, Romana and K9 was to be broken up to make the team more vulnerable. Lalla Ward opted to leave mid-season

and plans were made to dispose of K9 – whose voice would again be provided for his last few serials by John Leeson. In February 1980 a new male companion similar to the Artful Dodger from Dickens' *Oliver Twist* was announced. This was Adric, a naive alien youth with highly developed mathematical skills. Shortly afterwards teenage actor and *Doctor Who* devotee Matthew Waterhouse was cast in the part.

As the popularity of *Doctor Who* on Public Broadcast Service stations across North America rose, Nathan-Turner realised that a key factor in publicity for the show was the fans. Many of the new storylines introduced continuity aspects specially for them, most of which were arranged





in consultation with the fans themselves. Nathan-Turner also established strong links with **Marvel's** fledgling **Doctor Who Weekly** and appeared on *Blue Peter* in early March to promote the new season. Over in the USA, the first major conventions were now being held, with Terrance Dicks, Elisabeth Sladen and Ian Marter attending the *Who I* event in Los Angeles in early April.

Filming on Brighton beach for the first serial, *The Leisure Hive* (a development of Fisher's *The Argolis*) began in late March. Tom Baker had recently returned from Australia and was suffering from an illness which would weaken him throughout what would be his final season as the Doctor. Work in studio during April was intensive, with an extra day needed to accommodate the rapid throughput of camera set-ups and a lot of experimentation with more subtle ways of using CSO. The BBC's new Quantel image manipulation system was also extensively used.

The first four stories of the season were made out of sequence. The next serial in production was *State of Decay*, Terrance Dicks' revised version of *The Witch Lords*. This was to be the second of three serials that saw the TARDIS travelling in E-Space, another universe into which the vessel had strayed via a Charged Vacuum Embolism.

The third serial to be recorded in studio but the second to be broadcast was *Meglos*, a four-part story written by John Flanagan and Andrew McCulloch, two actors who were hoping to develop a new career in script writing. Jacqueline Hill made a return to the series playing Leta, a priestess on Tigella, while Tom Baker underwent extensive make-up for some scenes as his evil double, Meglos. During recording in June/July, Lalla Ward made appearances on *What's on Women* and *Ask Aspel*. By this time the popular press had heard of the imminent departure of K9 and launched campaigns to save the robot dog.

Filming started in late July on *Full Circle*, which was to be Adric's debut. This came from teenager Andrew Smith, a *Doctor Who* fan and writer whose previous submissions had earned him much encouragement from the production office.

During August, Tom Baker opened a special exhibition of *Doctor Who* aliens at Madame Tussauds; a new companion was created – Tegan Jovanka, a strong-willed Australian air hostess; **Marvel's** tie-in title became **Doctor Who – A Marvel Monthly**; and, after much publicity (including an article about Adrienne Cori, the guest star in *The Leisure Hive* in *Radio Times*), the new

season made its debut. After a few weeks it was clear that the show was suffering against ITV's networking of *Buck Rogers in the 25th Century* – ratings were subsequently much lower than the previous year.

Warriors' Gate by Steve Gallagher, a science-fiction writer approached by Bidmead, was commissioned in April 1980 to replace *Sealed Orders*, a script by novelist Christopher Priest, which was dropped as unworkable. *Warriors' Gate* saw the departure of both Romana and K9.

In October, Australian Janet Fielding was cast as Tegan and Tom Baker announced his departure from the series, shortly before recording commenced on *The Keeper of Traken*. This serial was commissioned around May 1980 from Johnny Byrne, a poet and script writer who had been Nathan-Turner's first choice as script editor. The serial brought the Doctor up against his old enemy, the Master – this time played by Geoffrey Beevers in similar make-up to that seen in *The Deadly Assassin*. The Master added to Byrne's storyline by Nathan-Turner and Bidmead, was part of their plan for the end of the season.

Also taken on as a regular character during the serial's initial rehearsals was Nyssa, a young noblewoman of Traken played by teenage actress Sarah Sutton – who made a guest appearance on *Multi Coloured Swap Shop* on the morning of her debut in the series. The body of Nyssa's father, Consul Frenna, was taken over by the Master at the conclusion of the serial, allowing actor Anthony Ainley to assume the role of the Doctor's arch enemy.

Tom Baker's marriage to Lalla Ward was announced in November, and the ceremony took place in mid-December, just before filming began on the climax of the season, Bidmead's *Logopolis*. This was to be Janet Fielding's introductory story and Tom Baker's last.

Recording concluded in January 1981, just days before Baker's forty-seventh birthday. In addition to the usual summer rescreening of two serials, older reruns were also in the offing for fans. With the new season put back to the New Year of 1982 instead of autumn 1981, Nathan-Turner arranged for some extra archive repeats showcasing each of the Doctors to date, promoted widely in the national press and by an item on *Blue Peter*. Running for five successive weeks for four nights a week were *100,000 BC*, *The Krotons*, *Carnival of Monsters*, *The Three Doctors* and *Logopolis*. As the repeats drew to a close, the new younger Doctor sat up once more to face a new season...

Above:
The Doctor (Tom Baker) and Adric (Matthew Waterhouse) in sombre mood in *Logopolis*.
Photo © BBC Video



Far left:
A Faarman from *The Leisure Hive*.

Left:
A Marsman from *Full Circle*.
Photos © BBC

K9 and Company

Elisabeth Sladen (Sarah Jane Smith), John Leeson (Voice of K9)

Serial:

A Girl's Best Friend

Production Dates:

09*11*81 - 30*11*81

Transmission Dates:

28*12*81

Repeats: **A Girl's Best Friend**

24*12*82

Writer: Terence Dudley

Director: John Black

Producer: John Nathan-Turner **Script Editors:** Antony Root, Eric Saward

Studio: Pebble Mill Studio A

Locations: Stroud and Bamsley areas, Gloucestershire

	Ratings (m)	RI (%)
A Girl's Best Friend	8.4	-
A Girl's Best Friend (rpt)	2.1	-

Working Title

One Girl and Her Dog



The gap between Seasons Eighteen and Nineteen was envenomed for *Doctor Who* fans not only by *The Five Faces of Doctor Who* run of repeats on BBC2, but also by a one-off fifty-minute special that John Nathan-Turner hoped would launch a whole new spin-off series. This was *K9 and Company: A Girl's Best Friend*.

Largely prompted by the public outcry following Nathan

not to be the case for *A Girl's Best Friend*.

Experienced television writer, director and producer Terence Dudley was commissioned to script the special. He had contributed *Meglos* to Season Eighteen during the previous year. He began his work on *K9 and Company* by preparing a detailed scene breakdown, and then – after discussions with the production team – wrote a full script. This remained close to the ideas developed by Nathan-Turner and Root, but fleshed them out accordingly.

Location filming for the programme took place during mid November 1981 in the Gloucestershire countryside. This was followed by a two-day studio session at Pebble Mill in Birmingham.

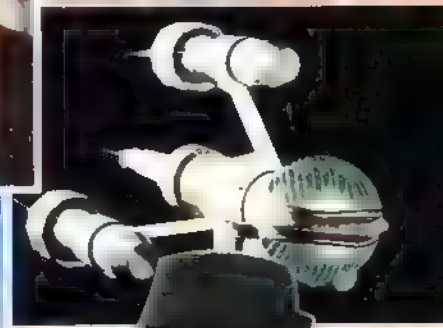
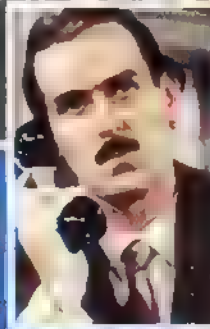
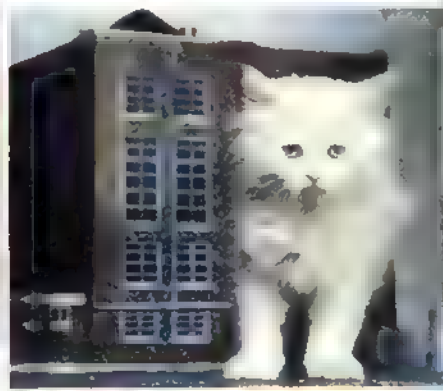
Although the programme attracted quite respectable ratings when it was transmitted on Monday 28th December – and these might have been even higher had it not been for the fact that the Winter Hill transmitter in the North West region suffered a power blackout – the option of a series was never pursued by BBC management.

Above: K9 prepares to battle the forces of Hecate. Left: Sarah (Elisabeth Sladen) with her new companion.

Photos © Matt Irvine



PLAYBACK



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Season Nineteen

Recurring Cast: Peter Davison (*The Doctor*) with Matthew Waterhouse (*Adric*), Sarah Sutton (*Nyssa*), Janet Fielding (*Tegan*) featuring Anthony Ainley (*The Master*) **[5Z, 6C]**

Serials:		Production Dates:	Transmission Dates:
5Z	Castrovalva (4)	01-09-81 - 01-10-82	04-01-82 - 12-01-82
5W	Four to Doomsday (4)	13-04-81 - 30-04-81	18-01-82 - 26-01-82
5Y	Kinda (4)	29-07-81 - 14-08-81	01-02-82 - 09-02-82
5X	The Visitation (4)	05-05-81 - 03-06-81	15-02-82 - 23-02-82
6A	Black Orchid (2)	05-10-81 - 21-10-81	01-03-82 - 02-03-82
6B	Earthshock (4)	29-10-81 - 26-11-81	08-03-82 - 16-03-82
6C	Time-Flight (4)	06-01-82 - 03-02-82	22-03-82 - 30-03-82
Repeats:	The Curse of Peladon		12-07-82 - 19-07-82
	Genesis of the Daleks		26-07-82 - 01-08-82
	Earthshock		09-08-82 - 16-08-82

Writers: Christopher Bailey **[5Y]**, Christopher H Bidmead **[5Z]**, Terence Dudley **[5W, 6A]**, Peter Grimwade **[6C]**, Eric Saward **[5X, 6B]**

Directors: John Black **[5W]**, Fiona Cumming **[5Z]**, Peter Grimwade **[5Y, 6B]**, Ron Jones **[6A, 6C]**, Peter Moffatt **[5X]**

Producer: John Nathan-Turner **Script Editors:** Antony Root **[5W, 5X, 6B]** Eric Saward **[5Z, 5Y, 6A, 6C]**

Studios: Television Centre Studio 1 **[6B]**, Television Centre Studio 3 **[5X, 5Z, 6A]**, Television Centre Studio 6 **[5W, 5Z]**, Television Centre Studio 8 **[5Y, 6B, 6C]**, Ealing Television Film Studios **[5X]**

Locations: Groomsbridge, Kent **[5Z]**, Black Park, Nr Iwer, Slough; Hurley **[5X]**, Quanton and Waddesdon **[6A]**, Rickmansworth, Herts **[6B]**, Heathrow Airport, London **[6C]**

	Ratings (m):	RI (%)	Working Titles
Castrovalva	99	-	<i>The Visitor</i>
Four to Doomsday	90	-	<i>Day of Wrath</i>
Kinda	90	-	<i>The Kinda</i>
The Visitation	98	-	<i>The Invasion of the Plague Men, Plague Rats</i>
Black Orchid	92	-	<i>The Beast</i>
Earthshock	93	-	<i>Sentinel</i>
Time-Flight	90	-	<i>Xeraphin</i>
The Curse of Peladon (rpt)	4.7	64	
Genesis of the Daleks (rpt)	5.0	67	
Earthshock (rpt)	5.1	66	

Unused Stories: *Hebos* by Rod Beacham, *Project Zeta Sigma* by John Flanagan and Andrew McCulloch, *The Enemy Within* by Christopher Priest, unknown story by Tanith Lee, *The Parasites* by Bill Lyons, *Genesis of the Cybermen* by Gerry Davis, *The Torsion Triumvirate* by Andrew Smith, *The Dogs of Darkness* by Jack Gardner, *Psychrons* by Terence Greer

A week after *K9 and Company* was transmitted, *Doctor Who* itself was back on air - in an unfamiliar weekday evening slot, broadcast at the rate of two episodes per week. This was the first major scheduling change for the series, and it was only reluctantly accepted by the production team.

Season Nineteen saw the introduction of a new title sequence. Graphic designer Sid Sutton based this very much on the one he had created for Season Eighteen, but updated it to incorporate the face of the series' new lead - Peter Davison.

Davison was the only actor seriously considered for the role of the Fifth Doctor. Pinned up on the wall of the *Doctor Who* office was an array of photographs relating to productions on which Nathan-Turner had worked, including one of Davison taken at a charity cricket match during his time on the popular BBC series *All Creatures Great and Small*. Nathan-Turner noticed this photo while mulling over the choice of Tom Baker's successor. As Baker had become so firmly established in the role, Nathan-Turner reasoned that to cast an actor who was in any way similar to him would be to invite unhelpful comparisons. He considered Davison a suitable contrast, as his relative youth and more reserved manner would bring a quality of innocence and vulnerability to the role.

Again inspired by the photograph on his office wall, Nathan-Turner felt that the new Doctor should wear period cricketering gear, possibly including a top hat. He passed his ideas to costume designer Colin Lavers, who created the outfit seen on screen. Viewers' first glimpse of this was during an appearance by





Davison on a *Doctor Who* float at the annual Lord Mayor's Show in London during November 1991. This was indicative of the high public profile still being maintained by the series, which had even seen Davison's appointment being announced on BBC1's main evening news in early November 1980.

Davison had been somewhat taken aback when Nathan-Turner had first phoned him to invite him to play the Doctor, thinking that he was too young for the part. He remained uncertain how to approach his characterisation until he made an appearance on *Pebble Mill at One* and a young fan suggested that he should be 'like Tristan, only brave' – Tristan Farnon was the country vet portrayed by Davison in *All Creatures Great and Small*.

The first Davison production was *Four to Doomsday* by Terence Dudley, which would be Season Nineteen's second story on transmission. This was a relatively late replacement for a contribution entitled *Project Zeta Sigma* by John Flanagan and Andrew McCulloch.

Christopher H Bidmead had left the production team after the expiry of his year's contract, and a young writer named Antony Root, who had previously worked at the BBC's Television Drama Script Unit, was given a short attachment to the series as a temporary replacement. Root joined the team in January 1981, but although he received the script editor's credit on *Four to Doomsday* and two other stories (and also a co-credit on *K9 and Company*), he did not commission any scripts; his involvement was essentially confined to suggesting and performing rewrites and ensuring that scripts were ready in time for recording. Root later went on to a successful career as a television and film producer.

The fourth story to be shown, *The Visitation*, was commissioned by Bidmead from a young writer named Eric Saward, who had previously written for BBC radio. The first *Doctor Who* for some years to feature a historical setting, it saw the Doctor and his three companions aided by itinerant thespian Richard Mace – a character Saward had used before in his radio plays.

After the completion of recording on *The Visitation*, Davison took a six week break from *Doctor Who* to work on the second season of the BBC sitcom called *Sink or Swim*. Production of Season Nineteen then recommenced with the studio-bound *Kinda*, which would be the third story on transmission.

The script of *Kinda*, commissioned in September 1980 from writer and lecturer Christopher Bailey, was laden with Buddhist and religious references. Janet Fielding was given an opportunity to take centre stage in this story, due partly to strong material for Tegan in the script and partly to the decision to write Nyssa out of the main action.

On the strength of *The Visitation*, Saward was invited to become *Doctor Who*'s new script editor. He accepted and took up the post in mid-April 1981, working alongside Root on *K9 and Company* and on a number of other stories before assuming full responsibility around mid-way through the season's production. The first story on which Saward received a full credit as script editor was Christopher H Bidmead's *Castrovalva*, which would mark the beginning of the Fifth Doctor's era on screen. Nathan-Turner had decided to move this back to fourth in production order, giving Davison an opportunity to find his feet as the Doctor before being required to play a version of the character suffering from post-regeneration trauma.

When *Castrovalva* began transmission of the new season in January 1982, *Radio Times* marked the arrival of the Fifth Doctor with a colour feature entitled *New Who*. Davison also made an appearance on an edition of *Multi-Coloured Swap Shop*.

The next story into production was Terence Dudley's *Black Orchid* which, like *The Visitation*, had a historical setting – in this

case England in the Twenties. It was in fact the first purely historical story since Season Four's *The Highlanders*, in that it featured no alien monsters or other science-fiction trappings, and was thought of by Nathan-Turner as something of an experiment to see how well this approach would be received by a modern audience. After Janet Fielding's expanded role in *Kinda*, Sarah Sutton was required in this story to play not only Nyssa but also her double, Ann Talbot. Viewers were given a sneak preview of the period clothing from the story in a December 1981 edition of *Blue Peter* as part of an item on the work of the BBC's Costume Department.

Earthshock, commissioned in July 1981 and made alongside *K9 and Company*, was Saward's second scripted contribution to the season. It was a replacement for a story entitled *The Enemy Within* by Christopher Priest, which had been rejected at a relatively late stage. Although Root was given the script editor's credit, he had no real involvement with *Earthshock*; this was done simply to avoid Saward being acknowledged as editor of his own story – a practice normally forbidden under BBC rules. One of the most notable aspects of this story was that it marked the return of some of the Doctor's most formidable and popular adversaries, the Cybermen. Nathan-Turner had decided to keep this under wraps in order to maximise its on-screen impact, and it therefore came as a complete surprise to most viewers – although shortly afterwards it formed the basis of a presentation by Gavin Scott on the BBC's television review programme *Did You See?*, which also covered some of the series' other monster races.

Adric was the first companion to be killed off since Katarina in Season Three. The production team's hope was that this dramatic end – the emotional nature of which was heightened by having the closing credits rolled in silence over a black screen – would leave a lasting impression on viewers. Actor Matthew Waterhouse, however, was less than happy to be written out in this way, partly because he thought it would preclude any return appearance by the character in the future. The first studio session



for *Earthshock* was used to record some additional material for *Kinda*, the final episode of which had been discovered to run badly under time when edited together.

The season's final story was Peter Grimwade's *Time-Flight*, which came about after Nathan-Turner gained agreement from British Airways to feature Concorde in the series and obtained permission from the airport authorities to carry out filming at Heathrow. It told of an intricate plot by the Master, in his latest guise of a magician named Kalid, to gain control over a powerful alien race, the Xeraphin. During the course of the action, two Concorde's are transported through a time rift to prehistoric Earth – sequences which stretched to the limit the ingenuity of the series' design and visual effects teams. Production was further hampered by industrial action which caused the last of the story's two studio recording sessions to be truncated from three days to one.

At the story's conclusion, the Doctor and Nyssa depart together in the TARDIS, apparently abandoning Tegan at Heathrow. However, there was never any serious possibility that this would be Janet Fielding's last appearance in *Doctor Who*; the aim was simply to create a cliff-hanger ending to the season – Tegan would therefore return in the first story of the following season.

Left:

The Urbanears Monarch (Strafford Johns), flanked by *Enlightenment* (Annie Lambert), and *Persuasion* (Paul Shelley) in *Four to Doomsday*. Photo © BBC

Below:

The Doctor (Peter Davison) is entertained by *Lady Cranleigh* (Barbara Murray), Sir Robert Muir (Murray Watson) and Charles Cranleigh (Michael Cochrane) in *Black Orchid*.

Far left:

The Doctor pores over the TARDIS controls with his companions Nyssa (Sarah Sutton), Adric (Matthew Waterhouse) and Tegan (Janet Fielding) in *The Visitation*. Photos © BBC Video

Season Twenty

Recurring Cast: Peter Davison (*The Doctor*) with Janet Fielding (*Tegan*) and Sarah Sutton (*Nyssa*) [6E-6G], Mark Strickson (*Turlough*) [6F-6J], Gerald Flood (*Voice of Kamelion*) [6J], featuring Nicholas Courtney (*The Brigadier*) [6F], Valentine Dyall (*The Black Guardian*) [6F-6H], Cyril Luckham (*The White Guardian*) [6H], Anthony Ainley (*The Master*) [6J], Paul Jermcho (*The Castellan*) [6E]

Serials:	Production Dates:	Transmission Dates:
6E Arc of Infinity (4)	03-05-82 - 02-06-82	03-01-83 - 12-01-83
6D Snakedance (4)	31-03-82 - 28-04-82	18-01-83 - 26-01-83
6F Mawdryn Undead (4)	24-08-82 - 24-09-82	01-02-83 - 09-02-83
6G Terminus (4)	29-09-82 - 18-12-82	15-02-83 - 23-02-83
6H Enlightenment (4)	03-11-82 - 01-02-83	01-03-83 - 09-03-83
6J The King's Demons (2)	04-12-82 - 16-01-83	15-03-83 - 16-03-83

Repeats:	The Visitation	15-08-83 - 18-08-83
	Black Orchid	22-08-83 - 25-08-83
		31-08-83 - 01-09-83

Writers: Christopher Bailey [6D], Johnny Byrne [6E], Barbara Clegg [6H], Terence Dudley [6J], Peter Grimwade [6F], Steve Gallagher [6G]

Directors: Fiona Cumming [6D,6H], Ron Jones [6E], Peter Moffatt [6F], Mary Ridge [6G], Tony Virgo [6J]

Producers: John Nathan-Turner **Script Editor:** Eric Saward

Studios: Television Centre studio unknown [6E,6H], Television Centre Studio 1 [6G,6J], Television Centre Studio 6 [6D,6G], Television Centre Studio 8 [6F,6G], Ealing Film Studios [6D,6G,6H]

Locations: Amsterdam, Holland [6E], Trent Park, Barnet [6F], Bodiam Castle, Sussex [6J]

	Ratings (m):	AI (%):	Working Titles
Arc of Infinity	7.2	68	<i>The Time of Neman</i>
Snakedance	7.1	66	
Mawdryn Undead	7.3	68	
Terminus	7.1	66	
Enlightenment	6.8	68	<i>The Enlighteners</i>
The King's Demons	6.5	64	<i>A Knight's Tale, The Demons</i>
The Visitation (rpt)	4.3	64	
Kinda (rpt)	4.4	62	
Black Orchid (rpt)	4.7	66	

Unused Stories: *The Return* by Eric Saward (see Season Twenty-One), *Poison* by Rod Beacham, unknown story by Lesley Elizabeth Thomas

Filming on the twentieth season of *Doctor Who* began the day after the final episode of the previous season was transmitted. During the two-month break in production Peter Davison made various appearances promoting both the series and his new book - *Peter Davison's Book of Alien Monsters* - as well as becoming the subject of Thames Television's *This Is Your Life*. The surprise was sprung on Davison in Trafalgar Square with the TARDIS, Daleks and Cybermen.

John Nathan-Turner had noted that each of the seven scripts lined up for this anniversary season harked back to something from the Doctor's past - offering viewers Omega, the Mara, Brigadier Lethbridge-Stewart, the Black and White Guardians, the Master and the Daleks. This was something on which the production team aimed to capitalise. As with Season Eighteen, three of the stories would form a trilogy - this time one in which the Doctor would find himself under threat from the Black Guardian for depriving him of the Key to Time in Season Sixteen.

The first serial in production, *Snakedance*, was the second to be screened. Commissioned from Christopher Bailey in November 1981, this was a sequel to *Kinda*, featuring the return of the Mara. Filming started at Ealing with a day devoted to shooting all the sequences requiring the use of live snakes, and the bulk of the serial was recorded during April at Television Centre. Both Sarah Sutton and Janet Fielding were given new costumes for the serial, abandoning the Traken and Air Australia uniform looks they had maintained since their debuts.

The principal reason for making *Arc of Infinity* second was to ensure better springtime weather for the extensive location shooting. Nathan-Turner was keen to re-introduce overseas location filming for at least one serial each year, as it increased overseas interest and potential sales. Johnny Byrne's

original time-shift storyline was set in London, but at the request of the production team the Earth scenes were switched to Amsterdam. When filming began at the start of May 1982, the British press covered the shooting, concentrating on Sutton and Fielding's had new costumes (although Sutton actually wore her Season Nineteen costume for *Arc of Infinity*, only wearing her *Snakedance* outfit for the publicity shots). Since Tegan had left the TARDIS at the end of the previous season, the serial devised a way to bring her back, with the former air hostess having lost her job.

With the completion of *Arc of Infinity* in early June, production on *Doctor Who* ceased for around two months to allow Davison to record the third season of his comedy series *Sink or Swim*. During this time it was formally announced that Sarah





Left:
Turlough (Mark Strickson) and the Doctor (Peter Davison) meet up with the Brigadier (Nicholas Courtney) in *Mawdryn Undead*.

Below:
Nyssa, frightened and alone, in *Terminus*.

Far left:
The Ceremony of The Becoming, the climax to *Snakedance*.
Photos © BBC Video

Sutton was leaving the series as it was felt that Nyssa could be developed no further. The replacement companion was to be an alien youth called Turlough, who for reasons which were to be explained later was on present-day Earth boarding at a public school. The role went to Mark Strickson, who featured prominently in publicity sessions with the departing Sutton in September.

Turlough's introductory serial was *Mawdryn Undead*, a rapidly written script from Peter Grimwade loosely based on the legend of *The Flying Dutchman*. Location filming in North London restarted production in late August. The complex story, set in both 1977 and 1983, saw the Doctor meeting a retired Brigadier Alastair Lethbridge-Stewart — now a teacher of maths at Turlough's boarding school (Grimwade had originally hoped that William Russell would reprise the role of Ian Chesterton). Valentine Dyall, who had played the Black Guardian briefly in the final episode of *The Armageddon Factor*, returned to reprise that part in the first serial of the trilogy. Alongside him was Nicholas Courtney playing the ever-reliable Brigadier for the first time since 1975 — in fact playing two versions of the ex-UNIT officer. The final episode of the serial sees both Nyssa and Tegan decaying from an alien infection, and it was shots of Janet Fielding in this heavily made-up state that accompanied coverage of her wedding in the national papers the day after the serial finished recording.

Nyssa's farewell story, *Terminus*, was commissioned from Steve Gallagher in November 1981 and started filming in September 1982. The second of the Black Guardian trilogy, the serial concerned unfortunates afflicted with Lazar's disease, an analogy for leprosy which brought the series under attack from concerned medical associations on its transmission. Unfortunately, industrial action at the BBC began again at the end of October. Recordings for *Terminus* were disrupted, and by the end of the five allotted studio days there was still material outstanding. This meant that Sutton was unable to leave the programme as originally scheduled, and a remount was planned for November alongside the next story to complete the studio recordings.

The Black Guardian storyline concluded in Barbara Clegg's *Enlightenment*, which also saw Cyril Luckham returning as the White Guardian, last seen in *The Ribos Operation*. Filming at Ealing in early November was unaffected by the strike as production got underway with sequences set on the decks of sailing ships traversing the void of space. Unfortunately, the industrial action increased and the studio recordings up to early December had to be abandoned. Both studio sessions for *Enlightenment* were lost, and the remount proposed to complete *Terminus* also had to be abandoned for the time being. The last few serials of the season appeared to be in jeopardy, with transmission under two months away.

Production pushed ahead in the meantime with *The King's Demons*, a two-part serial by Terence Dudley introducing Kamelion, a new companion for the Doctor in the form of a shape-changing robot. The basic prop of Kamelion had been

created by Chris Padmore of the CP Cybernetics company for other projects. However, one of the main computer experts working on the control software died in an accident, and the CPC team experienced great difficulty in getting the prop to perform correctly. Fortunately, Dudley's script required the robot to be a shape-changing machine, which allowed it to adopt the form of actors for most major scenes. The voice of Kamelion was pre-recorded by the main guest star for the story, Gerald Flood.

Filming on *The King's Demons* took place at Bodiam Castle in early December 1982 while Television Centre was still strike-bound. A three-day studio session saw recording on the much-troubled season start again in mid-December. However, one of these days now had to be allocated for the completion of *Terminus*, which in turn left *The King's Demons* incomplete as 1982 drew to a close. Over Christmas, both Peter Davison and Anthony Ainley featured in *Cinderella*, a theatre pantomime produced by Nathan-Turner. A special anniversary story for the show's twentieth birthday, *The Five Doctors*, was also announced.

For the new season, *Doctor Who* switched to Tuesday and Wednesday evening transmissions (although the first instalment of *Arc of Infinity* was screened on a Monday evening). Aside from a few colour photographs in the previous week's Christmas issue, there was little to promote the new season in *Radio Times* until late January when a colour piece spotlighted the return of the Brigadier in *Mawdryn Undead*.

At the start of 1983, rehearsals resumed on *Enlightenment*, although some of the original guest stars (including Peter Sallis as Striker and David Rhule as Mansell) were no longer available for the January/February recordings. Production was effectively completed in the studio sessions scheduled for the final serial of the season, Eric Saward's *The Return*. This story would have been a fiery climax to the year, pitting the Fifth Doctor against the Daleks for the first time, but shortly after director Peter Grimwade began pre-production work, it was decided to temporarily abandon the serial. The first studio session completed the remounts on *The King's Demons* and got *Enlightenment* underway, with the serial completed by early February for transmission a month later.

With competition in the early evening slot from shows such as local news programmes, *This Is Your Life* and the soap *Emmerdale Farm*, the viewing figures on the anniversary season were not as strong as before, falling by about two million. At the end of the season, there was to be further publicity surrounding the series' two decade history, all based around *The Five Doctors*...





Mary Ridge

While fans of telefantasy probably know Mary Ridge better as the director of several episodes of *Blake's 7*, including the very final one, she also made a single voyage in the TARDIS. Mary directed *Terminus*, the four-part Fifth Doctor adventure which formed the middle segment of Season Twenty's Black Guardian storyline. *Terminus* also saw the departure of Sarah Sutton's character Nyssa from the series.

"Initially the producer, John Nathan-Turner, asked me if I would do it. I was very pleased to be working with John, simply because I liked him. There were to be six studio days, a three and a three, with no location filming. Then, a fortnight before I started, John phoned me up and asked if I could do this all in the studio in just five days?

"I said I couldn't answer that. All I could ask him was if he had ever done one in five days that was originally meant for as six and it was okay? I hadn't seen the script by then, so I couldn't answer that. John said that there was no choice, so it was a very solid six days crammed into five.

"I had Dick Coles as the designer, and Sam Barclay who was wonderful at lighting. Sam also did the pilot for *Doctor Who*, the one that was so bad it never went out!

"We also had Dee Robson as costume designer – who I was warned might overspend, and had a bit of a problem with the cast, which made it rather difficult.

"So there were a number of problems we faced, including an electricians' strike, and part of a set which was supposed to be a lift that went up and down. The whole floor of this set was going

to be a hydraulic lift, and in the end it didn't come. The result of this was that there was a big hole in the studio floor that had to be filled up.

"Our difficulties with the costumes were unbelievable. Several of the characters had to be armoured, and not only did specifically say the artists had to be able to fight in them, but because of the shortage in studio time, I said we really must have the costumes during the rehearsal period.

"There was a wonderful chap, John Waller, doing the stave fighting scenes, who does all these jousting things. He was new to *Doctor Who*, and John-Nathan Turner was very pleased. He thought it was wonderful, because they'd never done a fight with staves before and this fight arranger had managed to give Andrew Burt [playing Valgard] and Dominic Guard [as Olvir] great confidence, which is what it's all about.

"Because they needed to crash around in this armour, the costumes had to be flexible, so they could fall to their knees or whatever. Also, Andrew had undergone a double cartilage operation some time ago, so it was obvious that his knees had to be cushioned by something within and I suggested foam. Andrew was a lovely man, and a great mate. I cast my mates, because I realised I was going to need a fair amount of cooperation because of the time factor.

"We'd decided that we needed five complete sets of armour and four more frontages for the extras that would be worn under the cloaks and so forth and wouldn't be taken off. The principal actors needed to take theirs off for fights, and because so much had been spent on them, we could only have a few bits and

pieces. That meant I had to have people with their backs to the camera so the viewer couldn't see they hadn't got any armour on, and then we had one or two who could show a leg, or a bit of front. That made life very difficult, because there was no hint at the beginning that we couldn't have these things.

"The armoured costumes came to the outside rehearsal, and fortunately the chap who made them somewhere out in Buckinghamshire came along. He was horrified when I told him what had to be done. He had no idea, because he just thought they were going to be decorative. I showed him a copy of the paper I had sent Dee and I had spoken to the stage man before talking about the costumes so we could at least work together. This chap that made them nearly had a fit when he found out what was actually required of his suits. So, the man who made the armour, the chaps who had to wear them, and the man doing the stage fight – they were all aghast. In the end, the armour had to go back and be remade, although by this time the designer had told me all the money had gone!

"The Garm's head, which had interior lights built into it, proved to be somewhat difficult, because the actor playing this monster, R J Bell, could only wear it for about three or four minutes. They hadn't really made enough air holes in the mask, and because there wasn't enough ventilation, he started suffocating because of the heat from the bulbs.

"Another major problem we had with the costumes arose from our use of CSO. We had long discussions at the planning meeting about what colour the CSO should be, and we finally settled on the usual blue as being the most satisfactory. The two people who were really involved in these sequences were Dominic Guard and Liza Goddard (Kari), both of whom were coming from the other ship, so it was agreed their costumes would be anything but blue.

"So the day came when it was the time for the costumes to be tried on so we could see if they fitted. It was early morning, and there was nobody else present and the 'phone rang. As there was nobody else there I walked into the office, picked up the phone and dealt with the call. I put it down and, as I walked out, something caught the corner of my eye. I turned around, horrified. I just couldn't believe it – there were two costumes, which were obviously the same design as those I'd been shown for Dominic and Liza, and both were in pale blue!

"I catapulted into the rehearsal room, where my production manager Steve Goldie had just arrived, and I said 'I think I'm going to faint! Just go into the office and see what's hanging on the hooks behind the door.' Steve went in and came back out sort of purple in the face, and confirmed that Liza and Dominic's costumes were pale blue! They had to be made again.

"After that, I really couldn't bear to look at any more costumes. Dee had also made these helmets, and I can't remember now what was wrong with them – they either fell off or something, but they supposed to be very simple. You see, John had said to me that I had to watch her on the money side, but I really didn't get the chance. You can't watch somebody. I did say to her that if there was any problem about money she was to come to me right away, because we'd have to discuss it. I'd asked for what I would have liked and could afford in the way of clothing the extras and actors, but if there was a problem, I'd rather have known so we could deal with it, or perhaps get some more money if it was deemed necessary. In a way, it really caused a rift between John and I which never really healed. That was a shame, because he had worked for me when he was an AFM and we'd always been friends.

"The first day we walked into the studio, Sam Barclay was lighting with no lights on. I said 'How's it going Sam?' and he replied 'Interesting.' It was nothing to do with the electricians' strike; the mains had blown, and the lights didn't come on until 1pm, so we lost from 11am until 1pm on an already short schedule.



Above:
Kari (Liza Goddard)
and Olvir (Dominic
Guard) explore
Terminus.

"We decided to start off with the TARDIS scenes, which I thought was a good idea; everybody would be in sets they were already familiar with. Now, I had known the interior of the TARDIS had to be wudang, where they were going to be fiddling around with the insides of the bottom part of the console. Right at the beginning, I had asked John what I should do? I had gone to the studio several weeks before, and looked in the TARDIS and it was empty. I asked John about the innards, where they would come from, and he said I didn't have to worry about those, all I had to do was ask visual effects. Apparently if the relevant bits weren't being used, they're kept safely.

"So when we got to the studio on that first day I opened the flap in the console and there the bits were. So I thought that was absolutely fine, and shut the door.

"We started with the first TARDIS scene, and old what's-his-name opens the flap, everything is twinkling away, and suddenly John screams like a banshee in the gallery and says they're not the right insides. I said 'Well, where are they?' and it turns out they're at the exhibition in Longleat! So we couldn't do those scenes, could we? That meant we had to go somewhere else and play with sets that weren't ready – Sam had got the first sets lit and ready for me to start at 2pm, and was obviously still working on the others. So we traipsed over to another set that wasn't quite ready but was just about there. There were something like three-hundred and forty-eight shots to do on that first day, and I think we dropped about eighty which wasn't that bad, considering we'd lost two hours in the morning, and half an hour in the afternoon.

"When we got to the next day, it was time to do the scenes in the lift, and by that time they had built a floor in, but that was all. During rehearsals, Andrew Burt and Dominic Guard had been standing there, and bending at the knees as though the lift was moving. By the time we were ready to shoot it, I said 'Right, what we've been doing at rehearsal ain't for fun, it's for real. We have to do it.' Sam did a wonderful lighting effect, sending a bar up behind them, and it looked wonderful. It actually looked as if they were going down, when all they were doing was bending their knees and then cutting off the movement.

"Over the next three days, we had something like four-hundred shots to do, and Sam kept saying it was too much. John had said he could get me an extra hour's recording at the end of the third night, to make up for the two hours I'd lost on the morning of the first studio day. So we had this extra hour, everyone had agreed to it, and we were bowling along absolutely splendidly on the third day. I was within twenty-five shots of the end of the show, when John said 'You haven't got the extra hour.' That meant I had five minutes left to complete twenty-five shots, which was absolutely impossible.



Left:
Sarah Sutton watches
as the sterilisation robot
is prepared for its big
scene.

Far left:
Valyard (Andrew Burt)
attacks Olvir, unaware
of the approach of the
Garm (R J Bell)

Right:
*The Vanir in
conference.*

Below:
*The Doctor (Peter
Dinklage) and Nyssa
discuss ways of helping
the Vanir.*
All photos
© BBC Video

"As the clock came up to 10pm, which is the time I would normally finish, (every *Blake's 7* was finished by ten – I had never overrun in my life) John sort of slammed the script down on the counter, and they all went off to a party to which I refused to go. I've never been so upset in my entire life, because I've never not finished on time, and to be within twenty-five shots of it, and working on the last set-ups, well, I was dreadfully upset, and will be until the day I die. *Doctor Who* invariably overran anyway, but I was determined that I wouldn't have any part of that.

"Despite the problems we experienced, *Terminus* had its great fun moments, because it's fun sometimes to be under such enormous pressure. Sam Barclay was wonderful. I never had to wait for Sam when I went from the floor up to the gallery. I would say 'Should I wait?' and he would always tell me 'No, carry on. We'll stop if there's a problem. Jeff Jeffery the technical manager was also wonderful. I think they were both as upset as I was by the end.

"Sam called me the next day and said 'That was just dreadful. To have six days cut to five, and to lose two hours plus half a set.' I wasn't used to this kind of situation, or the electrician's strike, which was a game of politics, really. I just wanted to work with John-Nathan Turner and do it as well as I could. Also, I was somewhat flushed with success from *Blake's 7* so much, and I thought I would enjoy doing *Doctor Who*.

"Another thing I liked was the design. Dick Cole's sets were spectacular. They were a bit worrying at first, because he certainly can dream things up, and these walls were sixteen feet high, and covered in this strange kind of tape which reflected light. He wasn't sure if they were going to work or not, and I thought it was a bit dodgy to experiment. I know you should experiment with programmes like *Blake's 7* and *Doctor Who*, but I'm not sure we should have experimented with the entire set. The first thought I had when I saw the elevation going up to sixteen feet was that all the lights would have to go up and come down the next morning. I asked Dick if he'd thought of that, but he hadn't.

"The set was worrying, because it wasn't erected by the scenery boys; it was a scaffolding job. The scaffolders came in,



with these strangely shaped walls, all on trucks. You swung them out and made different things, and while it was great fun, it was actually quite difficult to work with. I spent five days with the model before I came to grips with it. With all these flights of steps and gables, it was difficult to know when you'd be shooting into lights.

"The awful thing about shooting *Terminus* was that we'd actually got it organised. It was organised to the hilt, but there were all these unforeseen problems, like the visual effects boys coming in late. I'll never forget it, because they arrived with all their special effects hours after they'd said they would be there, dumped them in the studio and turned around as if to go out again.

"I asked them where they were going and they said they were going for lunch. I said 'You're not! I'll bring you sandwiches and coffee – you stay here!' And all this was for that stuff with the insides of the TARDIS, which proved to be all wrong anyway! But in order to be up and running for 2pm I more or less had to stand guard outside the studio door. I took them in sandwiches and coffee from the coffee bar, and sat outside the door with my script. Anyone trying to come out was shoved back inside!

"On the other hand, had we not had two hours taken away from us, had we not had all these arguments about the electrician's strike which took up rehearsal time – I was always being called to the phone about that, and while I wouldn't go sometimes, I was told that I wasn't helping. Anyway, had we not had all that, we would have done the six-hundred or whatever shots we'd got, we would have finished on time, and it would have been very jolly. That would have been super. I said I would do it, and I meant I would do it, not have twenty-five shots left.

"I'll never forget the first *Blake's 7* I did, which featured the end of the *Liberator*. On that particular one, I was a bit worried because it was taking so long, and the producer, David Maloney, was talking to the technical manager. He said 'She's not going to finish, is she?' This was before the supper break, and the technical manager said 'Well, she might do. Give her a chance.

"I heard this going on behind me, and thought 'Finish! I'll finish if it's the last thing I do!' I felt the same way about *Terminus*."

Interview conducted by Joe Nazario and Sheelagh Wells



Recurring Cast: Peter Davison (Jon Pertwee), Patrick Troughton (Richard Hurndall), Tom Baker (William Hartnell), *The Doctor* with Janet Fielding (Tegan), Mark Strickson (Turlough), Elisabeth Saden (Sarah Jane Smith), Carole Ann Ford (Susan), Nicholas Courtney (*The Brigadier*), Anthony Ainley (*The Master*) and Frazer Hines (Jamie). Wendy Padbury, Zoe, Caroline John (Liz Shaw), Richard Franklin (*Captain Yates*), John Leeson (Voice of K9), Lalla Ward (Romana), featuring Paul Jerricho (*The Castellan*)

The Five Doctors

Serial:

6K The Five Doctors

Production Dates:

05•03•83 - 31•03•83

Transmission Date:

25•11•83

Writer: Terrance Dicks

Director: Peter Moffatt

Producer: John Nathan-Turner

Script Editor: Eric Saward

Studios: Television Centre Studio 6, Ealing Film Studios

Locations: Ffestiniog, Gwynedd and Denham, Bucks

Ratings (m): AI (%):

7.7 15

The Five Doctors

Unused Story: *The Six Doctors* by Robert Holmes

While Season Twenty was being transmitted, the *The Five Doctors* was scripted by Terrance Dicks to accommodate as many faces from the past as possible. An initial storyline was discussed between John Nathan-Turner, Eric Saward and writer Robert Holmes, who was keen to return to the series after five years. However the requirements the storyline should include as many nostalgic items as possible led to Holmes' submission, *The Six Doctors* (about a fake incarnation of the Doctor) being dropped, and Dicks crafting a replacement.

Both Patrick Troughton and Jon Pertwee rapidly agreed to return to the series alongside Peter Davison, and it was decided that the First Doctor would be played by actor Richard Hurndall whose similarity to the late William Hartnell had been noted by Nathan-Turner when Hurndall had appeared in a 1981 episode of *Blake's 7*. After initial interest, Tom Baker withdrew from the project in early February, necessitating rewrites to give much of the Fourth Doctor's material over to the Fifth, and by integrating film sequences of the Fourth Doctor and Romana from the aborted *Shada*, Hartnell himself was represented in the form of a clip from the final episode of *The Dalek Invasion of Earth* shown as a pre-credit sequence to the special ninety-minute programme.

In early March filming got underway in Wales, Buckinghamshire and at Ealing studios. Various combinations of Doctors and companions featured on the BBC's *Breakfast Time*, *Saturday SuperStore* and *Nationwide* in March to promote the celebration. At the end of the month, the story's videotaped sequences were completed in a single studio session.

When Season Twenty ended, fans of *Doctor Who* were given a chance to start the celebrations with a huge two-day event at Longleat. The BBC Enterprises convention for the show featured many celebrity guests and video presentations as well as a display of sets from *The Five Doctors*. BBC Enterprises severely underestimated the demand for the event which was packed to capacity, leaving many queuing for hours. On the second day, a live transmission of Ed Stewart's Radio 2 programme from Longleat urged people not to bother travelling to the event unless they had already purchased tickets by post. As a result of a poll conducted at the event, BBC Video chose *Revenge of the Cybermen* as their first *Doctor Who* home video release in early October 1983.



Doctor Who's popularity was increasing both in the United Kingdom and in North America. The BBC had released an album of Radiophonic Workshop music from the series, *Doctor Who - The Music*, in February 1983, and this was to be the beginning of a boom in *Doctor Who* merchandising. While WH Allen and Target continued with their novelisation programme (principally of recent Davison serials), Severn House produced *The Doctor Who Technical Manual* and confectioners Suchard market their second Easter Egg based on the series. A vast amount of merchandise was prepared for Longleat, including art prints from *Who Dares*, stickers and T-shirts. In the autumn, the first serious text book on the series, *Doctor Who - The Unfolding Text* was published by Macmillan, alongside souvenir anniversary publications including a lavish *Doctor Who* special from *Radio Times* and Peter Haining's first large-format hardback on the show, the successful *Doctor Who - A Celebration*. For the first time since 1973, *Radio Times* itself featured a *Doctor Who* cover - Andrew Skilleter's painting of the five Doctors and the Master which heralded the special anniversary adventure.

The BBC's summer schedules offered some repeats from Season Nineteen to bridge the gap before *The Five Doctors* was broadcast on the *Children in Need* night two days after *Doctor Who's* Twentieth Anniversary anniversary (with some regions superimposing details of the appeal across the programme itself). The fervour of the show's following in North America however meant that an edited version had already been shown in syndication on the anniversary itself. By this time, Davison's departure from the series had been announced, and a Sixth Doctor was waiting in the wings...

Above: Four of The Five Doctors: Richard Hurndall, Peter Davison, Jon Pertwee and Patrick Troughton.

Left: The Doctor (Peter Davison) looks on as Chancellor Flavia (Dinah Sheridan) and her guards arrive at the Tomb of Rassilon.

Photos © BBC Video



Season Twenty-One

Recurring Cast: Peter Davison (*The Doctor*) [6L-6R], Colin Baker (*The Doctor*) [6R-6S], and Janet Fielding (*Tegan*) [6L-6P, 6R], Mark Strickson (*Turlough*) [6L-6R], Nicola Bryant (*Peri*) [6Q-6S], Gerald Flood (*Voice of Karmelion*) [6Q, 6R], Matthew Waterhouse (*Adric*) [6R], Sarah Sutton (*Nyssa*) [6R] featuring Anthony Ainley (*The Master*) [6Q, 6R], Terry Molloy (*Davros*) [6P], Maurice Colborne (*Lytton*) [6P].

Serials:		Production dates:	Transmission Dates:
6L	Warriors of the Deep (4)	23-06-83 - 15-07-83	05-01-84 - 13-01-84
6M	The Awakening (2)	19-07-83 - 06-08-83	19-01-84 - 20-01-84
6N	Frontios (4)	24-08-83 - 08-09-83	26-01-84 - 03-02-84
6P	Resurrection of the Daleks (2)	11-09-83 - 07-10-83	08-02-84 - 15-02-84
6Q	Planet of Fire (4)	14-10-83 - 11-11-83	23-02-84 - 02-03-84
6R	The Caves of Androzani (4)	15-11-83 - 12-01-84	08-03-84 - 16-03-84
6S	The Twin Dilemma (4)	24-01-84 - 16-02-84	22-03-84 - 30-03-84

Repeats:	The King's Demons	06-08-84	13-08-84
	The Awakening		20-07-84
	The Five Doctors	14-08-84	17-08-84

Writers: Christopher H Bidmead [6N], Johnny Byrne [6L], Peter Grimwade [6Q], Robert Holmes [6R], Eric Pringle [6M], Eric Seward [6P], Anthony Steven [6S]

Directors: Fiona Cumming [6Q], Graeme Harper [6R], Ron Jones [6N], Peter Moffatt [6S], Michael Owen Morris [6M], Pennant Roberts [6L], Matthew Robinson [6P]

Producer: John Nathan-Turner **Script Editor:** Eric Seward

Studios: Television Centre Studio 1 [6Q] Television Centre Studio 3 [6S], Television Centre Studio 6 [6L, 6M, 6R, 6N, 6Q], Television Centre Studio 8 [6P, 6S], Shepperton Stage A [6L]

Locations: Marchwood, Southampton, Hants [6L], Shapwick and Blandford, Dorset [6M], Shad Thames, London [6P], Papagayo Bay, Mirador del Rio, Orzola and elsewhere, Lanzarote, Canary Islands [6Q], Wareham, Devon [6R], Rickmansworth, Herts [6S]

	Ratings (m)	AI (%)	Working Titles
Warriors of the Deep	7.2	64	
The Awakening	7.3	64	<i>War Game, Poltergeist</i>
Frontios	6.6	66	<i>The Wanderers</i>
Resurrection of the Daleks	7.7	67	<i>The Return</i>
Planet of Fire	7.1	-	<i>Planet of Fear</i>
The Caves of Androzani	7.3	66	<i>Chain Reaction</i>
The Twin Dilemma	7.1	63	<i>A Switch in Time, A Stitch in Time</i>
The King's Demons (rpt)	-	-	
The Awakening (rpt)	4.4	64	
The Five Doctors (rpt)	4.2	68	

Unused Stories: *The Darkness* by Eric Pringle; *Manwatch* (aka *May Time*) by Christopher Bailey; *Warmongers* by Marc Platt and Charles M Stevens (pseudonym for J Jeremy Bentham); *The Zeldan* by William Emms; *The SCI* by William Emms

Peter Davison resumed work on *Doctor Who* in June 1983, having worked on an *All Creatures Great and Small* special during the production break. The first story of Season Twenty-One was Johnny Byrne's *Warriors of the Deep*, which continued the previous year's theme of drawing on popular elements from the series' past. In this case, it was the Sea Devils from the Third Doctor's era that Byrne decided to resurrect. At the production team's request he also incorporated the return of their land-based "cousins", the Silurans. The story's studio dates were unexpectedly brought forward as part of a rearrangement of the BBC's schedules to accommodate forthcoming General Election coverage, causing problems with the production schedule. Particularly hard hit were Mat Irvine's visual effects team, who had the onerous task of creating the serial's sea-monster, the Myrka. It was still being painted in the studio itself, and the operators were denied an opportunity to rehearse with it.

The season's two-parter was Eric Pringle's *The Awakening*. It had originally been intended for Karmelion to appear in this story, but continuing problems with its computer-controlled systems meant that the scenes in question could not be satisfactorily completed in the time available.

Frontios, commissioned from Christopher H Bidmead in August 1982 under the working title *The Wanderers*, was next into production. A number of ballet dancers were booked by director Ron Jones to play the Tractators in the hope that this would give the creatures a distinc-

tively graceful style of movement. The costumes were much more inflexible than anticipated, however, and this effect was lost.

The following story saw Davison being given a long-awaited chance to appear opposite the Daleks. This was Eric Seward's *Resurrection of the Daleks* which, under its original title *The Return*, had been due to fill the concluding slot of the previous season until industrial action had intervened. Davros was featured once again, as the Daleks attempt to rescue him from a prisonship where he has been held since the events of Season Seventeen's *Destiny of the Daleks*. A new character created by Seward was the space mercenary Lytton, who would return in the next season.

At the story's conclusion, Tegan parts company with the Doctor to return to her everyday life—a plot development written in as a result of Janet Fielding's decision, announced in mid-May, to leave the series at this point. In a late change of plan, *Resurrection of the Daleks* was re-edited into two double-length episodes for transmission, to accommodate the BBC's coverage of the Winter Olympics. The story won the season's highest ratings—no doubt due in large part to the presence of the Daleks, which had been publicised in a *Radio Times* photo-feature entitled *The Exterminators Return*.

The next two stories saw further changes taking place among the series' regular cast. Mark Strickson had decided to leave the show, and Peter Grimwade—who had introduced the character of Turlough in the previous season's *Musdebrynn Undead*



was assigned the task of scripting his departure. He was also briefed to write out Kamelion, as John Nathan-Turner had accepted that the technical problems encountered with it were insurmountable. Grimwade was also asked to introduce a new female companion, Perpugilliam "Peri" Brown, and to use the Master as his principal villain. All of these requirements imposed considerable constraints on Grimwade and his scripts went through a number of drafts before being finalised. Peri was established as an American botany student visiting Lanzarote – the latest overseas location for the series, chosen after director Fiona Cumming took a holiday there. Peri's nationality reflected Nathan-Turner's continuing determination to overturn the tradition whereby all the Doctor's human companions hailed from Britain – something that he felt hurt the series' credibility.

Cast as Peri was Nicola Bryant who, while actually hailing from Guildford in Surrey, convinced the production team she was American by adopting an appropriate accent for her auditions. This was a pretence she was to maintain for some time – in an appearance on *Breakfast Time* in early July 1983, she spoke about the differences between British and American culture. Nathan-Turner also asked her not to wear her wedding ring while playing Peri, as he felt it would be better for her image if she was thought to be single.

Filming for Grimwade's story, *Planet of Fire*, got underway in mid-October. Lanzarote's volcanic landscape also doubled for the planet Sam, the principal setting for the action. While *Planet of Fire* was in production, *Doctor Who* was the subject of a festival of screenings at the National Film Theatre in London. This event, entitled *Doctor Who – The Developing Art*, also featured on-stage interviews with a number of guests including Barry Letts, Terrance Dicks, Patrick Troughton and William Hartnell's widow Heather.

The next story was *The Caves of Androzani* by Robert Holmes. Nathan-Turner remained reluctant to commission writers who had been closely associated with *Doctor Who* in the past, preferring to bring in new blood wherever possible. Eric Seward persuaded him to make an exception in Holmes' case in view of his standing as one of the series' most acclaimed contributors.

Peter Davison had decided at the end of the previous season to leave after Season Twenty-One, but later indicated to Nathan-Turner that he would be prepared to stay on for a fourth season. This change of heart came too late, however, as action had already



been taken to write him out. His imminent departure was announced in late July and, as with his original appointment to the role, even received coverage on the BBC's main evening news. One of his last promotional appearances while still working on the series was on Noel Edmonds' *The Late, Late Breakfast Show* in early December, where he picked up a "Golden Egg" award for a humorous out-take from the location filming for *The Awakening*.

The actor cast as the Sixth Doctor was Colin Baker, best known for his role as the cold-hearted Paul Merroney in the BBC drama *The Brothers*. Baker had already appeared in *Doctor Who*, as Maxil, the Gallifreyan guard commander in the

previous season's *Arc of Infinity* – a role he had been unable to reprise in *The Five Doctors* due to other work. Nathan-Turner had earmarked him as a potential successor to Davison after they had attended a friend's wedding. Baker keeping the other guests entertained for the afternoon with his impromptu jokes and anecdotes. The latest Doctor was announced to the press in mid-August, and Baker was also a guest on *Breakfast Time*. He made his first *Doctor Who* appearance in *The Twin Dilemma*, a story commissioned from the experienced television writer Anthony Steven.

Nathan-Turner decided to break with recent precedent by making the new Doctor's debut story the final one of the current season, rather than the opening adventure of the next. The aim was to engage the viewers' interest in the newcomer and so maintain their loyalty over the between-seasons break. At odds with this, however, was the decision to make the Sixth Doctor unsuitable and, initially, unlikeable – an approach adopted partly in order to keep options open as to how the character would be portrayed in the longer term.

The new Doctor's costume was designed by Pat Godfrey, who was under instructions to make it as tasteless as possible. The costume was previewed to the press when Baker wore it for a photocall in Hammersmith Park during mid-January. As an added publicity stunt, Nathan-Turner disingenuously claimed that he was considering doing away with the traditional police box shape of the TARDIS exterior. Further promotion for the new Doctor came later in the month when, to coincide with the transmission of his first full episode, *Radio Times* ran an article entitled *A Dream Comes True for Doctor Who*.

The Twin Dilemma ended a season which saw *Doctor Who* undergo a number of significant changes – although none as major as those which lay in store for the Sixth Doctor's era...

Left:
Davros (Terry Molloy)
is awoken from his
cryogenic suspension in
*Resurrection of the
Daleks*.
Photo © BBC Video.

Far left:
*The Salsarians invade
Sea Base Four in
Warriors of the Deep*.
Photo © BBC

Below:
*The newly regenerated
Doctor (Colin Baker)*
displays his choice of
attire in *The Twin
Dilemma*.
Photo © BBC Video



Season Twenty-Two

Recurring Cast: Colin Baker (*The Doctor*), with Nicola Bryant (*Peri*) featuring Patrick Troughton (*The Doctor*) [6W], Frazer Hines (*Jamie*) [6W], Anthony Ainley (*The Master*) [6X], Kate O'Mara (*The Rani*) [6X], Terry Molloy (*Davros*) [6Z], Maurice Colbourne (*Lytton*) [6T], Michael Kilgarriff (*Cybercontroller*) [6T], Nabil Shaban (*Sil*) [6V]

Serials

6T	Attack of the Cybermen (2)
6V	Vengeance on Varos (2)
6X	The Mark of the Rani (2)
6W	The Two Doctors (3)
6Y	Timelash (2)
6Z	Revelation of the Daleks (2)

Production Dates

29-05-84	06-07-84
18-06-84	02-08-84
22-10-84	20-11-84
08-08-84	28-09-84
04-12-84	30-01-85
07-01-85	31-01-85

Transmission Dates

05-01-85	12-01-85
19-01-85	26-01-85
02-02-85	09-02-85
16-02-85	02-03-85
09-03-85	16-03-85
23-03-85	30-03-85

Repeats: None

Writers: Pip and Jane Baker [6X], Robert Holmes [6W], Philip Martin [6V], Glen McCoy [6Y], 'Paula Moore' (Paula Wolsey) [6T], Eric Saward [6Z]

Directors: Sarah Hellings [6X], Graeme Harper [6Z], Ron Jones [6V], Peter Moffat [6W], Pennant Roberts [6Y], Matthew Robinson [6T]

Producers: John Nathan-Turner **Script Editor:** Eric Saward

Studios: Television Centre Unknown [6Y], Television Centre Studio 1 [6W,6X,6Z], Television Centre Studio 6 [6T,6V,6W], Television Centre Studio 8 [6Z]

Locations: Gerrards Cross, Bucks and Acton, London [6T], Blists Hill and Telford, Shropshire, Queen Elizabeth Woods, Hants [6X], Santa Cruz and Gerena, Spain [6W], Queen Elizabeth Park and IBM, Hants and Airfield, Poole [6Z]

	Ratings (m):	AI (%):	Working Titles:
Attack of the Cybermen	8.1	63	<i>The Cold War</i>
Vengeance on Varos	7.1	64	<i>Domain, Planet of Fear</i>
The Mark of the Rani	6.8	64	<i>Too Clever By Far, Enter the Rani</i>
The Two Doctors	6.5	64	<i>The Kraglon Inheritance, The Androgum Inheritance</i>
Timelash	7.1	65	
Revelation of the Daleks	7.6	66	

Unused Stories: Unknown by Eric Pringle, Unknown by Robin Squire, *League of the Tancred's* by Peter Grimwade, *Leviathan* by Brian Finch, *The Macros* (aka *The Macromen*) by Ingrid Pitt and Tony Rudlin, *The Guardians of Prophecy* (aka *The Place of Serenity*) by Johnny Byrne, *Song of the Space Whale* by Pat Mills with John Wagner, *Hex* by Peter Ling and Hazel Adair, *Children's Seth* by Christopher Bailey, *The First Sontarans* by Andrew Smith

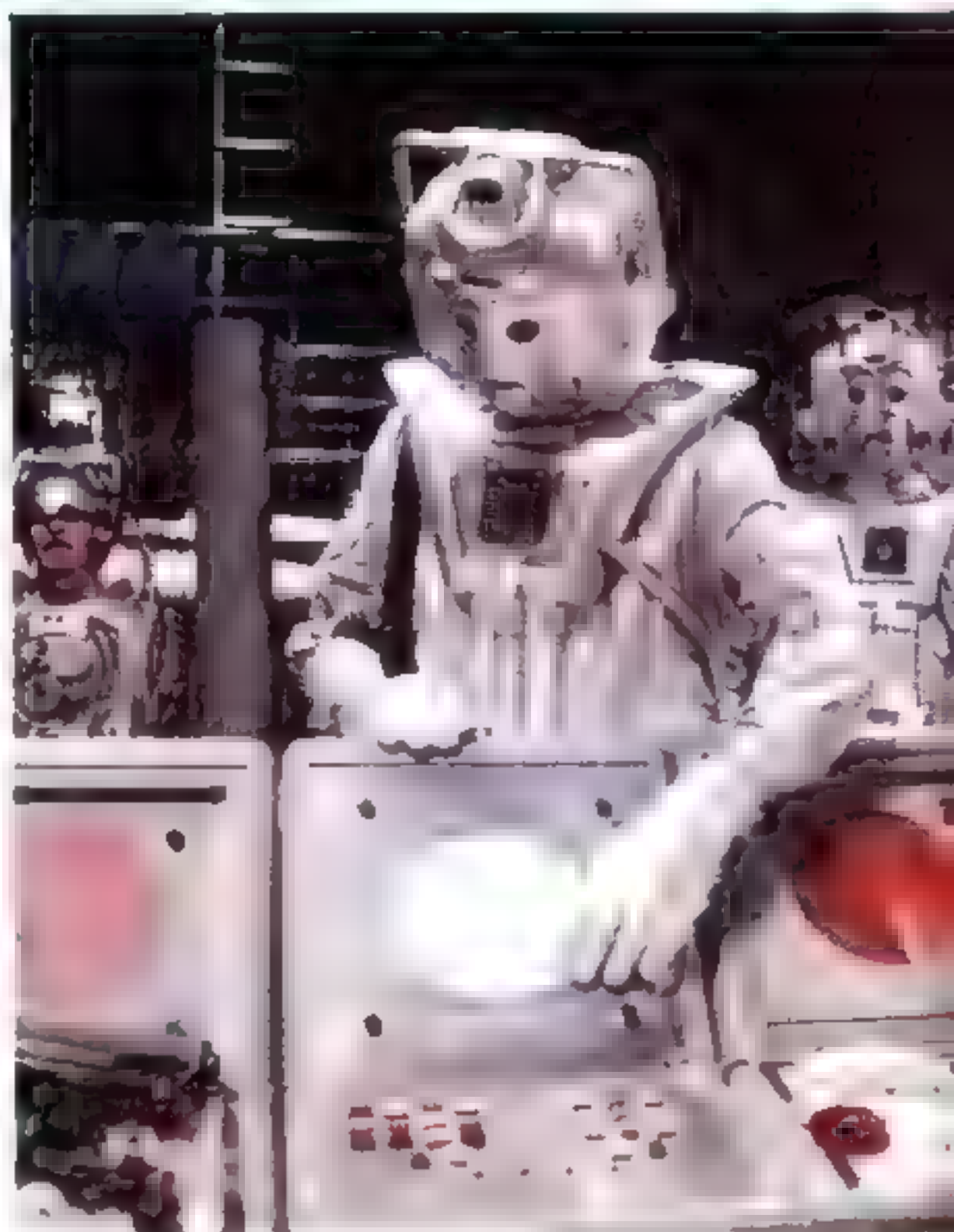
Shortly after the first Sixth Doctor adventure finished recording in mid-February 1984, John Nathan-Turner's publicity campaign regarding the TARDIS shedding its traditional police box form was laid to rest as the producer appeared on *Saturday SuperStore*. In the coming weeks the same programme played host to Colin Baker and Nicola Bryant, who also featured in programmes such as *Blue Peter*, *Harry* and *BBC Breakfast Time* in mid-March to coincide with the transmission of *The Turn Dilemma*.

The Thursday/Friday transmissions of Season Twenty-One had seen the ratings improving marginally, and the double-length episodes of *Resurrection of the Daleks* captured particularly large audiences. Noting this, the BBC restructured the new season to consist of thirteen forty-five minute episodes instead of twenty-six twenty-five minute editions. The serials for the new season would therefore be mostly two-part stories.

Interest in *Doctor Who* was now running at its peak in North America, and throughout the season members of the regular cast and production team would travel to conventions both in America and the UK.

The first serial was another continuity-intensive story which recalled elements from previous Cybermen adventures and reintroduced Lytton, the mercenary first seen in *Resurrection of the Daleks*, again played by Maurice Colbourne. The storyline was a heavily rewritten one; originally suggested by Ian Levine, one of the fan consultants on the series, it was then developed by Eric Saward in association with a new part-time writer, Paula Wolsey (who wrote under the name Paula Moore). *Attack of the Cybermen* began filming at the end of May 1984, with a BBC camera crew again using the Gerrards Cross quarries as the surface of the Cyber-planet Telos, as they had done in *The Tomb of the Cybermen* during Season Five. As usual, guest stars were heavily promoted in the new season, although Koo Stark (an actress romantically linked with Prince Andrew) pulled out of playing one of the Cryons, reportedly after a dispute over publicity.

The second serial of Season Twenty-Two was *Vengeance on Varos*, a studio-bound story submitted as a Fifth Doctor serial by



Philip Martin, a thriller writer on series including *Z-Cars* and his own *Gangsters*. The story introduced a ruthless business operator named Sil, played by Nabil Shaban.

The serial selected for overseas filming this season was *The Two*



Doctors, a script commissioned from Robert Holmes that was originally planned as an American co-production which would incorporate filming in New Orleans. When the deal fell through, the script was altered to include a Spanish setting, and filming took place around Seville in mid-August. Holmes' script not only brought back the Sontarans, but also teamed the Sixth Doctor and Peri with the Second Doctor and Jamie. Recording of the serial continued into September and was covered in a radio programme called *Wavelength* which made a visit to the set. Also during production, Baker and Nathan-Turner travelled to Blackpool Pleasure Beach to open a new ride which would inspire an idea for a future storyline.

While Nathan-Turner took a holiday in Singapore (and performed a location reece for a planned serial for the next season), filming began on *The Mark of the Rani*, a serial by husband-and-wife team Pip and Jane Baker which would eventually be transmuted prior to the Sontaran serial. *The Mark of the Rani* used the industrialised North East of England of the 1820s as the backdrop for the schemes of the Rani, a renegade Time Lady played by Kate O'Mara. Little material was recorded in studio, with extensive filming at Blists Hill Open Air Museum in Shropshire, although bad weather necessitated a remount in London. Recording completed in mid-November, with many of the cast and crew then flying to Chicago to help celebrate the series' twenty-first birthday at a massive convention.

The penultimate serial of the season, Glen McCoy's *Timelash*, was recorded in December, with Colin Baker and Nicola Bryant also rehearsing for Nathan-Turner's *Cinderella* pantomime in Southampton at the same time. The serial incorporated elements of both the life and works of science-fiction author HG Wells. Production was rushed, and after recording ended for Christmas it was discovered that a remount was necessary as the second episode had run under time and required extra padding material.

Season Twenty-Two debuted back in its Saturday teatime slot in the first weekend of 1985, promoted heavily on that morning's *Saturday SuperStore* which featured the cast in their *Cinderella* outfits. The children's section of *Radio Times* promoted the second episode of the new season instead of the first because it featured children's television presenter Sarah Greene as one of the Cryons. The

final week of *Cinderella*'s run coincided with filming in the snow in Southern England for *Revelation of the Daleks*, Eric Saward's season climax. Based loosely on Evelyn Waugh's *The Loved One*, the serial finished taping at the end of January, with Colin Baker making a further cameo appearance in *A Fix With Sontarans*, a special mini-episode recorded as part of the BBC show *Jim'll Fix It* in mid-February 1985.

Another prominent *Radio Times* feature appeared at the end of January, principally highlighting the educational value for younger readers in a visit to Blists Hill, about to appear in *The Mark of the Rani*. On average, the ratings were no better than for the previous bi-weekly slot, and after a good start they slumped by two million. Opposition from ITV was strong in the form of *The A-Team*, but soon complaints about violence in *Attack of the Cybermen* and *Vengeance on Varos* was brought to the attention of the BBC by concerned viewers, both via the pages of *Radio Times* and on *Points of View*.

The weekend that *A Fix with Sontarans* was transmitted (to over four million more viewers than had just watched Part Two of *The Two Doctors*), the first rumours that BBC executives were not happy with the performance of *Doctor Who* and its story standards surfaced. John Nathan-Turner was told by his head of department, Jonathan Powell, that Season Twenty-Three – then in pre-production for filming in April – was to be abandoned. The series was to be redefined and rethought and would return to the BBC nine months later in Autumn 1986. As the news made it into the national papers, interest in the series was ironically increased, and viewing figures rose for the concluding Dalek

serial as it closed the show's run on an ambiguous note at the end of March 1985.

A protest record to raise money for charity, *Doctor in Distress*, was rapidly released (alongside the BBC's own more sedate LP of incidental music *Doctor Who – The Music*). During spring and summer, *Doctor Who* fans were surrounded by more merchandise than ever, including more videotape releases of old serials from the BBC. A *Doctor Who* radio serial starring Colin Baker and Nicola Bryant was announced and Nathan-Turner wrote his first book on the series. But *Doctor Who* devotees were deprived of the series itself and, in June 1985, rumours began to fly...



Above:
The Rani (Kate O'Mara) takes control in *The Mark of the Rani*.
Photo © BBC Video

Far left:
The Attack of the Cybermen progresses.
Photo © BBC

Below:
Colin Baker as one of *The Two Doctors*, with Patrick Troughton as the Androgynous version of his second incarnation.
Photo © BBC Video

THE PLANET A34, AN UNINHABITED BACKWATER
OF THE ARCTURAN SYSTEM, THE ARCTURANS
CALL IT "GROT" AS BEF 'S A SPACE DUMP

TOWERING OVER GROT'S BLASTED PLAIN
IS A METAL MAN FROZEN IN PAINT—
A BIG MECHANICAL FLY TRAPPED IN
VON DRIIP AMBER

AN UNSPEAKABLE TERROR
LIES WAITING TODAY CERTAIN
UNWELCOME VISITORS
WILL DISCOVER THAT

THE HORROR WAS
ONLY RUSTING

A SHIP?

A SHIP!!

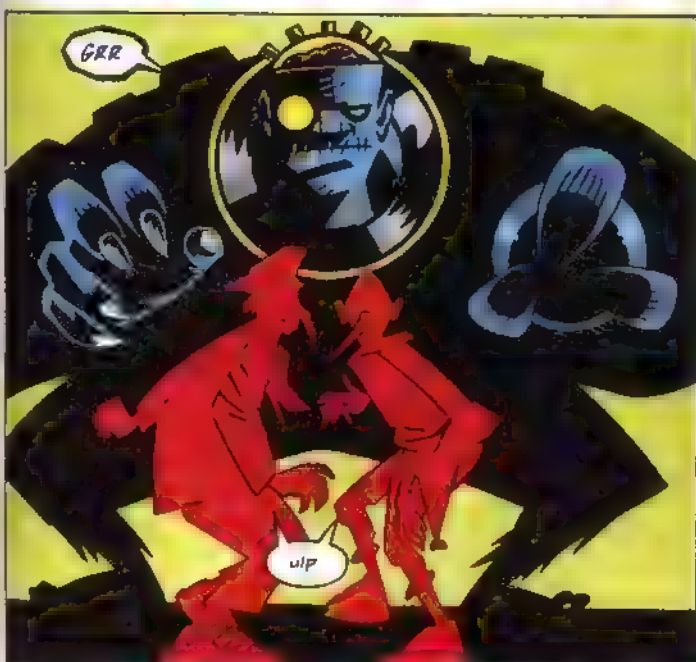
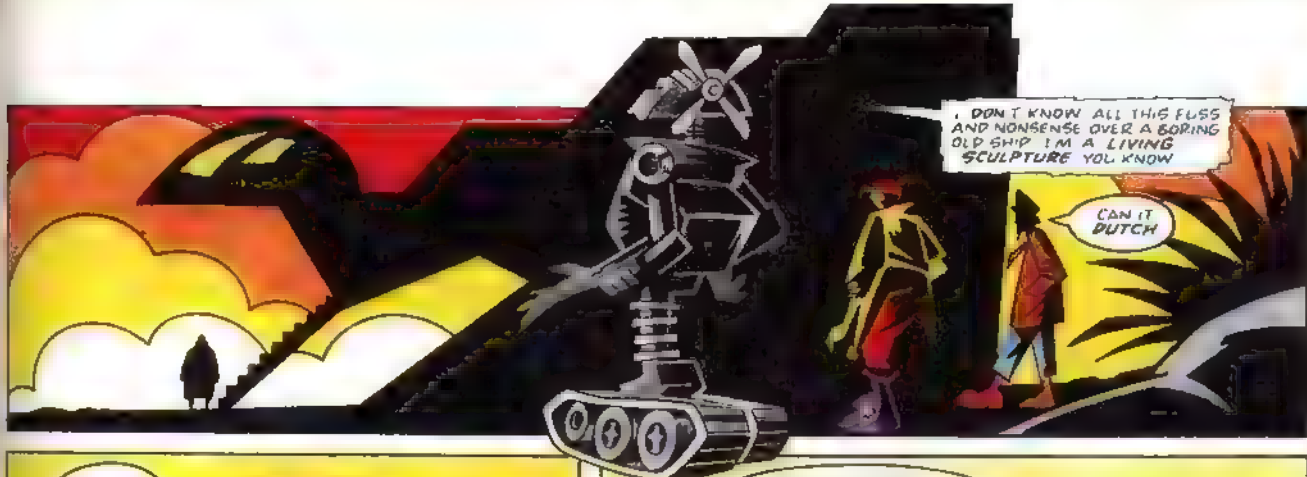
GREAT,
A SHIP

MONOPOD, TENTACLE
& TENTACLE
INTERPLANETARY
REAL ESTATE

THIS IS A NUCLEAR
FREE PLANET ☺

JUNK YARD DEMON II

STORY ALAN BARNES
ART ADRIAN SALMON
LETTERS PERI GODBOLD
EDITOR SCOTT GRAY







"WELL WE CAN'T HAVE THAT CAN WE NOW?"

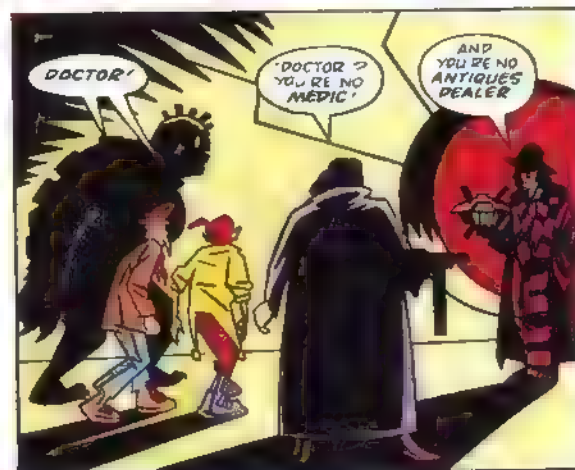
"THAT'S IT MISTER JOYLOVE S'D THEY'S READY"

"AND ABOUT TIME TOO STAND ASIDE"



"AHEM"

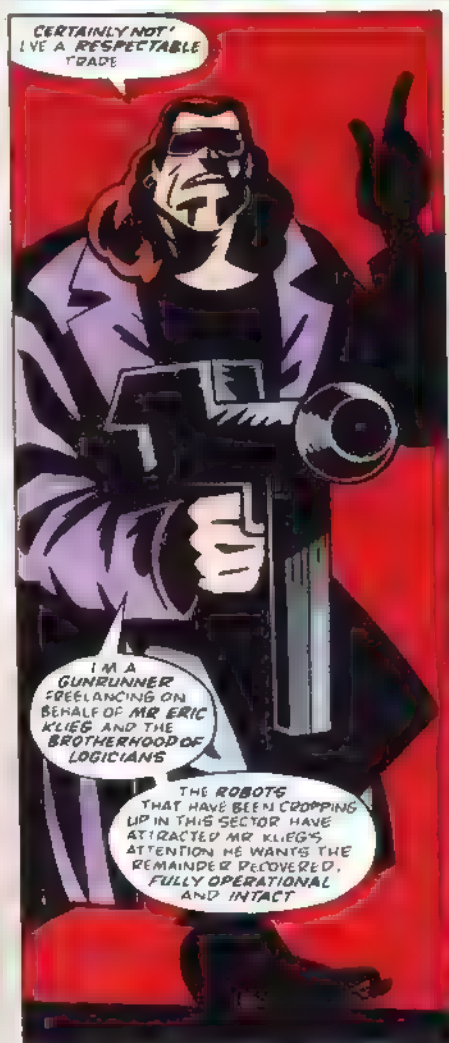
"WHO'S THERE? REVEAL YOURSELF"



"DOCTOR"

"DOCTOR? YOU'RE NO MEDIC"

"AND YOU'RE NO ANTIQUES DEALER"



"CERTAINLY NOT! I'VE A RESPECTABLE TRADE"

"I'M A GUNRUNNER FREELANCING ON BEHALF OF MR ERIC KLEG AND THE BROTHERHOOD OF LOGICIANS"

"THE ROBOTS THAT HAVE BEEN CROPPING UP IN THIS SECTOR HAVE ATTRACTED MR KLEG'S ATTENTION HE WANTS THE REMAINDER RECOVERED, FULLY OPERATIONAL AND INTACT"



"NEVER TRUST A BALD MAN JOYLOVE NO PROTECTION AGAINST THE GUN TURNS THEIR HEADS PECULIAR"

"YOU KNOW MY CLIENT?"

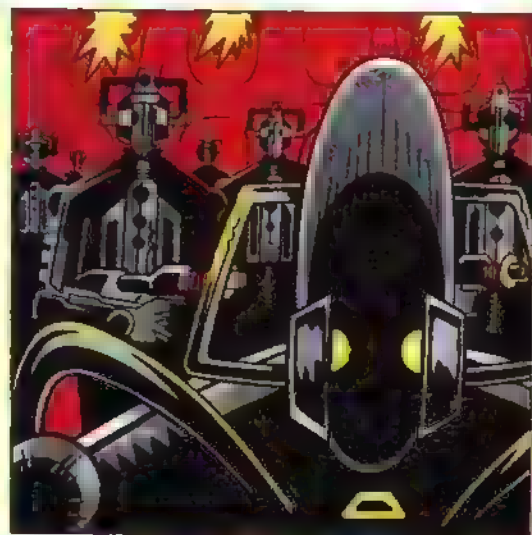
"OH ONLY IN PASSING I MUST SAY THAT THE LAST TIME I SAW HIM HE WAS IN NO FIT STATE TO SIGN A CHEQUE"

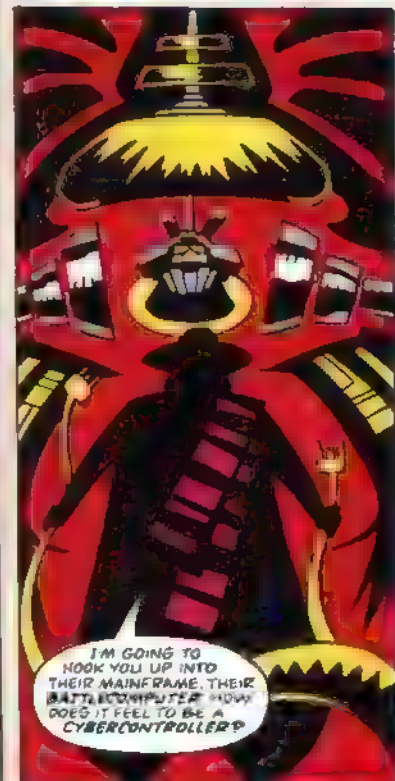
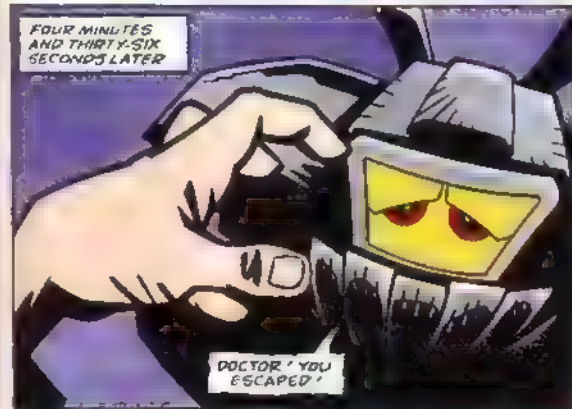
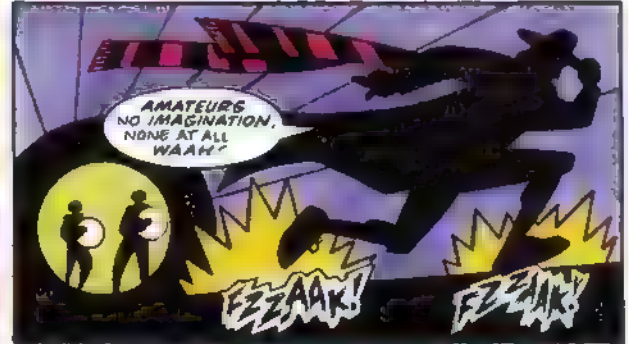


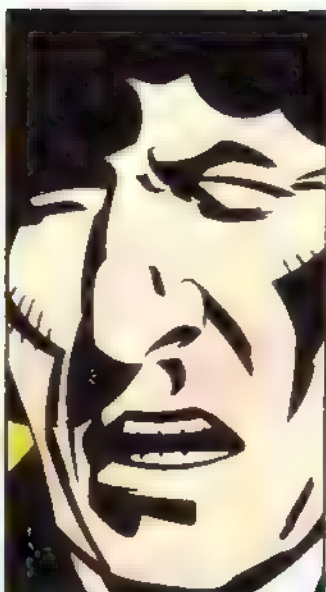
"YOU DON'T SCARE ME DOCTOR STINKER-THROW THE SWITCH"



"BRRRRRRMM!"







SKREEEEEEEEEEEEEEEEEEEEEE



NOW THAT'S WHAT
I CALL A TABLEAU

BUT IS
IT ART?

DUTCH, OLD BEAN,
I DON'T KNOW MUCH
ABOUT ART

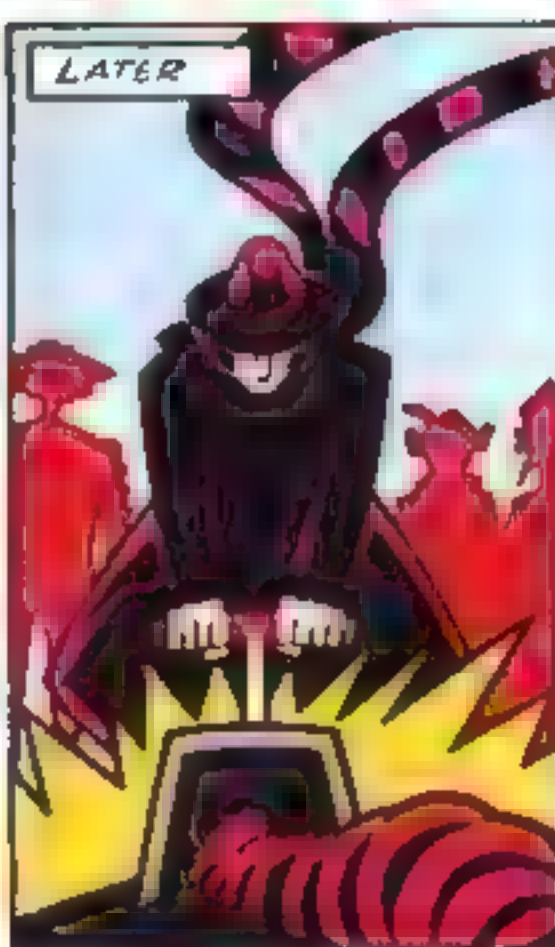
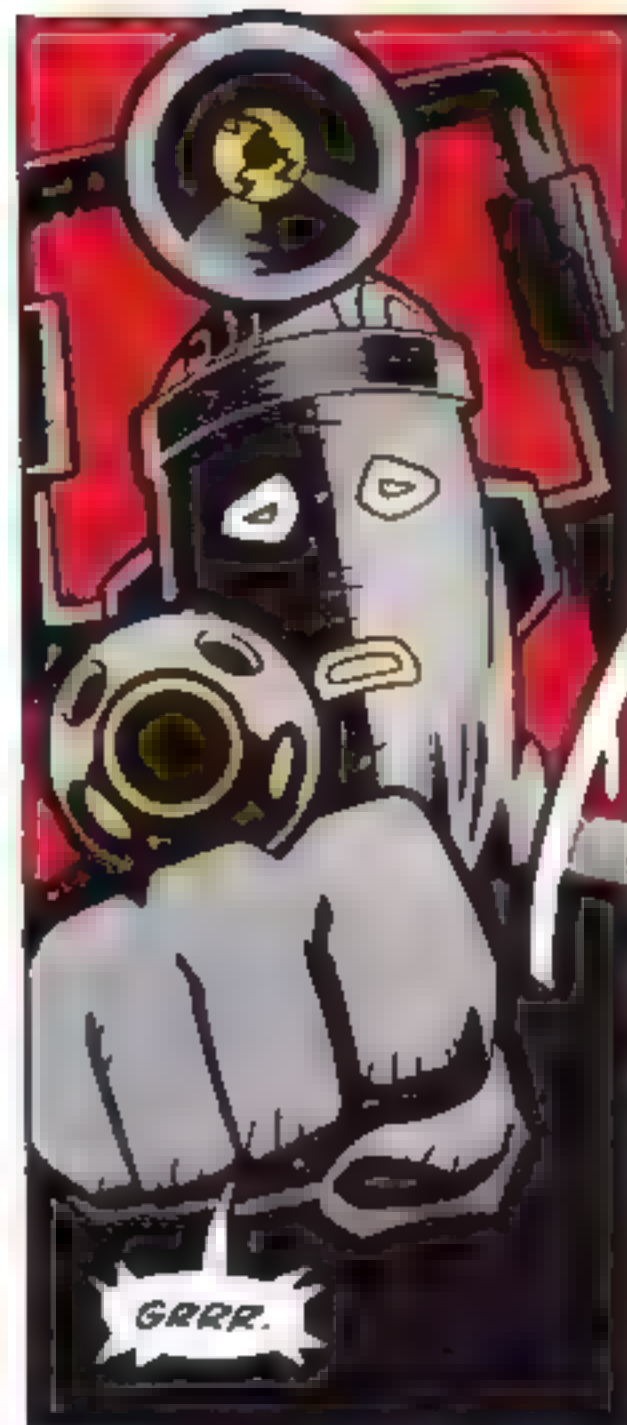
BUT I
KNOW WHAT
I LIKE



Bleep!
Bleep!

SENSORS DETECT
A SPACECRAFT
LEAVING GROT'S
ATMOSPHERE

RATS!
JOYLOVE AND
STINKER...



Season Twenty-Three

Recurring Cast: Colin Baker (*The Doctor*) and Nicola Bryant (*Peri*) [7A-7B], Bonnie Langford (*Melanie*) [7C] featuring Anthony Ainley (*The Master*) [7C], Tony Selby (*Ghitz*) [7A, 7C], Nabil Shaban (*Sil*) [7B]

Serials:

7A	<i>The Trial of a Time Lord</i>
7B	<i>The Trial of a Time Lord</i>
7C	<i>The Trial of a Time Lord</i>

Production Dates:

08-04-86 – 12-05-86
27-05-86 – 16-06-86
23-06-86 – 14-08-86

Transmission Dates:

06-09-86 – 27-09-86
04-10-86 – 25-10-86
01-11-86 – 06-12-86

Repeats: None

Writers: Pip and Jane Baker [7C], Robert Holmes [7A, 7C], Philip Martin [7B]

Directors: Chris Clough [7C], Ron Jones [7B], Nicholas Mailett [7A]

Producer: John Nathan-Turner **Script Editor:** Eric Saward

Studios: Television Centre Studio 1 [7B, 7C], Television Centre Studio 3 [7A, 7C], Television Centre Studio 6 [7A], Television Centre Studio Unknown [7B, 7C]

Locations: Pidham Hill and Horndean, Hants [7A], Telscombe Cliffs, East Sussex [7B], Stoke-on-Trent, Staffs, Camber Sands, East Sussex [7C]

	Ratings (m):	AI (%)	Working Titles:
<i>The Trial of a Time Lord</i> 1 – 4	4.4	71	<i>Wasteland, The Mysterious Planet</i>
<i>The Trial of a Time Lord</i> 5 – 8	4.9	70	<i>The Planet of Sil, Mindwarp</i>
<i>The Trial of a Time Lord</i> 9 – 12	4.1	68	<i>The Ultimate Foe, The Vervoids</i>
<i>The Trial of a Time Lord</i> 13 – 14	5.0	69	<i>Time Inc</i>

Unused Stories: *The Nightmare Fair* by Graham Williams, *The Ultimate Evil* by Wally K Daly, *Mission to Magnus* (aka *The Planet of Storms*) by Philip Martin, *Yellow Fever and How to Cure It* by Robert Holmes, *In the Hollows of Time* by Christopher H Bidmead, unknown story by Bill Pritchard, *The Children of January* by Michael Feeney Callan, unknown story by Jack Trevor Story, *Attack from the Mind* by David Halliwell, *The Last Adventure* (aka *Pinacotheca*) by Christopher H Bidmead, *Paradise Five* (aka *End of Term*) by PJ Hammond, unknown story by Gary Hopkins, *Strange Encounter* (aka *Volovox*) by Ian Marter, unknown story by Jonathan Wolfman, *Gallifrey* by Pip & Jane Baker, *Cat's Cradle* by Marc Platt

The cancellation of the original twenty-third season of *Doctor Who* had provoked a wave of media coverage during the first half of 1985. BBC 1 Controller Michael Grade and Head of Drama Series and Serials Jonathan Powell had offered several different justifications for their decision. They claimed that the series had become too violent; that it had lost its appeal; that the production team had grown complacent; and that the forty-five minute episode format had proved unsuccessful, necessitating a return to the old twenty-five

minute length. One of the results of this hiatus was an original *Doctor Who* radio serial, *Slipback*, recorded in mid-June and broadcast between mid-July and early August on BBC Radio 4 as part of a new children's magazine programme entitled *Private Radio Four*. Its six ten-minute instalments, written by Eric Saward, told of the dangers encountered by the Sixth Doctor and Peri (played as usual by Colin Baker and Nicola Bryant) on board a spaceship called the Vipod Mor, where the alien Captain Slam (Valentine Dyall), in a fit of pique threatens to unleash a deadly virus.

Work on the original season twenty-three had been quite well advanced before it was cancelled. Scripts for Graham Williams' *The Nightmare Fair* had already been distributed and director Matthew Robinson had been preparing to start filming at the beginning of April. The two forty-five-minute episodes were to have been set in Blackpool and see the return of the Celestial Toymaker – played, as in his Season Three debut, by Michael Gough. The second two-parter was to have been *The Ultimate Evil*, written by Wally K Daly and directed by Fiona Cumming, telling of a scheme by the evil Dwarf Mordant to provoke a war between two neighbouring races. Another two-parter for which scripts had been drafted was Philip Martin's *Mission to Magnus*, featuring Sil and the Ice Warriors. A Robert Holmes three-parter called *Yellow Fever and How to Cure It* was to have boasted location filming in Singapore and return appearances by the Autons, the Rani and possibly also the Master. Candidates for the two remaining two-part slots were Christopher H Bidmead's *In the Hollows of Time*, a Bill Pritchard submission and Michael Feeney Callan's *The Children of January*.

Following the cancellation, Holmes, Bidmead and Callan were asked to continue working on their stories, but to adapt them from forty-five-minute to twenty-five-minute episodes. Pip and Jane Baker were also commissioned in mid-March to write a four-parter called *Gallifrey*. Shortly after this, however, all these stories were abandoned as the production team decided to make a completely fresh start.

It was Saward who then proposed the idea of a linking plot for the season, in which the Doctor would be placed on trial by the Time Lords for his interference in the affairs of other worlds – a reflection of the fact that *Doctor Who* itself still effectively "on trial" at this point. Nathan-Turner quickly approved this, and the two worked out a format for the story, which would be called *The Trial of a Time Lord*. They decided to structure the plot so that



minute length (a decision announced by Powell in mid-April). Their true motivation, according to the *Doctor Who* production team, appears to have been to help alleviate a financial crisis within the BBC. This was due firstly to the advent of the new soap opera *EastEnders*, of which there were to be 104 episodes made within the year, and secondly to a decision taken to bring forward by several months the launch of the BBC's daytime television service, to pre-empt ITV's rival effort. Further bad news lay in store for *Doctor Who* followers as an announcement made in mid-December confirmed a long-standing rumour that the new season, when it did eventually appear, would be only fourteen episodes long.

the trial evidence came from three different stages of the Doctor's life – past, present and future – and everything was wrapped up in a fourth segment at the end. Two characters appearing throughout the season would be the Valeyard (prosecuting counsel) and the Inquisitor (judge), for whom the production team finalised detailed outlines at the beginning of July.

The writers originally chosen to script the season were Holmes, Martin, David Halliwell and Jack Trevor Story. The intention was that Holmes and Martin would each provide a four-part segment of evidence; that Halliwell and Story would contribute two episodes apiece of a further four-part segment; and that Holmes would then be responsible for the two-part conclusion. They were asked to avoid including anything overly horrific in their scripts and to make their stories fun and entertaining – an approach designed to meet Grade's wish, expressed in a short meeting with Nathan-Turner, that the series should become less violent and more humorous.

Although work progressed relatively smoothly on the segments assigned to Holmes and Martin, which had the working titles *The Mysterious Planet* and *Mindwarp* respectively, problems soon arose on those by Story and Halliwell. Story came up with an idea based around an image of a man playing a saxophone inside an empty gasometer, but was unable to develop this to the production team's satisfaction. Halliwell meanwhile devised a segment with the working title *Attack from the Mind*, which went through a number of different drafts but still failed to find favour. Eventually both writers were paid off on the instructions of Powell, who apparently told Seward that he considered them "too peculiar" to work on the series.

At the end of October, the production team commissioned a replacement third segment from Bidmead. This was referred to initially as *The Last Adventure* and then later as *Pinacotheca*. Bidmead wrote his scripts rapidly and completed second drafts by early January 1986. A month later, however, Seward rejected them. A further replacement was then commissioned from *Sapphire and Steel* creator PJ Hammond, but his attempt, which had the working titles *End of Term* and *Paradise Five*, was vetoed by Nathan-Turner after only the first episode had been completed in draft. Pip and Jane Baker were the next writers approached to fill the four-part gap, and their submission finally met with the production team's approval. Commissioned at the beginning of March as *The Ultimate Fear*, the scripts had to be written within the space of a month in view of the limited amount of time remaining.

December 1985 brought a number of indications that, despite the problems currently surrounding its production, *Doctor Who* remained a very popular and valuable series. A UK film producer had reportedly made a £7 million offer for the rights to bring the Doctor's adventures to the big screen (a bid which BBC Enterprises had declined); plans were afoot for an American *Doctor Who* stage play entitled *The Inheritors of Time* (although this too would ultimately come to nothing); and an edition of BBC Radio 4's *The Enthusiasts* focused on the series' devoted fan following.



Above:
The Doctor (Colin Baker) faces the Inquisitor (Lynda Bellingham).

Far left:
The Doctor is menaced by Druthro (Roger Brierley), keeper of the secrets of Ravolox.

Below:
Mel (Bonnie Langford) joins the Doctor to present his defence at the trial.
Photos © BBC Video

December also saw actor Bonnie Langford cast by Nathan-Turner to play the new companion, Mel, who would be introduced part-way through the season. Although early promotional material referred to her as Melanie Bush, her surname was never given in the series. It was hoped that Langford's popularity with younger viewers would boost the *Doctor Who* audience.

In early February 1986, Holmes was commissioned as planned to provide the concluding two-part segment for *The Trial of a Time Lord*, which he entitled *Time Inc*. Shortly after this, however, the writer fell seriously ill and found it increasingly difficult to work. Around the same time Eric Seward decided to return to freelance writing, leaving the series temporarily without a script editor.

Holmes died in mid-May, having completed only a rough draft of the first episode of *Time Inc* and nothing at all beyond an initial outline of the second. Seward was then persuaded by Nathan-Turner to return and take over the writing of the missing episode. Seward reworked completely the latter scenes of Holmes' script, introducing a new character named Mr Popplewick. Later, however, Seward had a major disagreement with Nathan-Turner over the story's ending. The original idea had been to close Season Twenty-Three on a cliff-hanger, with the Doctor and the Valeyard locked in mortal combat trapped in a time vent, but the producer vetoed this on the grounds that it was too down-beat and would end the series on an inconclusive note if BBC management then decided to cancel it permanently. Angered by Nathan-Turner's decision, Seward withdrew permission for his script to be used. The producer commissioned Pip and Jane Baker to write a completely new final episode.

The use of film for location work on *Doctor Who* having now been completely discontinued, OB recording for the season began in early April on the Holmes four-parter. Baker and Bryant took some time out from the production in the middle of the month to travel to Liverpool, where they were joined by Janet Fielding for a photocall to publicise the departure for America of a huge touring *Doctor Who* exhibition mounted on a trailer.

Production continued in mid-May with the Martin-scripted segment, Parts Four to Eight, the making of which was covered by a crew from a French children's series called *Temps X*.

Part Eight was the last on which Nicola Bryant worked, as she had reached a mutual agreement with the production team to leave at this point. A brief clip of Peri would be seen at the story's conclusion, however, when it would be revealed that she had not in fact been killed (as originally suggested) but had escaped to become the consort of an alien warrior, King Yrcanos.

The concluding segment, Parts Thirteen and Fourteen, was the next to be made. When editing of Part Fourteen was completed, it was discovered that it had considerably overrun. However, Nathan-Turner was able to gain permission for the *Doctor Who* time slot to be extended by five minutes for the week of its transmission, so most of the material could be retained. Finally, the season concluded with the production of Parts Nine to Twelve.

The launch of the new season on air received considerable promotion. In addition to press and *Radio Times* articles, there was a guest spot for Baker and Lynda Bellingham on the *Woman* chat show in late August and a visit by Baker and a number of the season's monsters to *Blue Peter* in mid-September. Baker even made a brief appearance on an edition of *Roland Rat – The Series*, broadcast immediately before the second episode. Despite all this, however, the ratings were poor. As far as the series' future was concerned, it seemed that the jury was still out...



Season Twenty-Four

Recurring Cast: Sylvester McCoy (*The Doctor*) with Bonnie Langford (*Melanie*) and Sophie Aldred (*Ace*) [7G] featuring Kate O'Mara (*The Rani*) [7D], Tony Selby (*Glitz*) [7G]

Serials		Production Dates	Transmission Dates
7D	<i>Time and the Rani</i> (3)	04.09.87 - 06.09.87	07.09.87 - 28.09.87
7E	<i>Paradise Towers</i> (4)	21.05.87 - 26.05.87	05.10.87 - 20.10.87
7F	<i>Delta and the Bannermen</i> (3)	21.04.87 - 26.04.87	02.11.87 - 10.11.87
7G	<i>Dragonfire</i> (3)	23.07.87 - 30.07.87	23.11.87 - 01.12.87

Recurring Theme:

Writers: Pip and Jane Baker [7D], Ian Briggs [7G], Malcolm Koh [7F], Stephen Wyatt [7E]

Directors: Chris Clough [7E,7G], Nicholas Mallett [7E], Andrew Morgan [7D]

Producers: John Nathan-Turner **Script Editor:** Andrew Cartmel

Studios: Television Centre Studio 1 [7D,7E,7G], Television Centre Studio 3 [7F,7G], Television Centre Studio 6 [7D]

Locations: ARC Q, James Somerset [7D], Chalfont St Giles, Bucks [7E], Gerrards Cross, Bucks, Barry Island and Llandudno, S Wales [7F]

	Rankings	Average	Working Titles
<i>Time and the Rani</i>	26	59	<i>Strange Matter</i>
<i>Paradise Towers</i>	49	59	
<i>Delta and the Bannermen</i>	53	67	<i>The Flight of the Chimera</i>
<i>Dragonfire</i>	57	62	<i>Absolute Zero, The Pyramid's Treasure, Pyramid in Space</i>

Unused Stories: None

Little over a week after attending a publicity session with Bonnie Langford to promote *The Trial of a Time Lord* in late October, Colin Baker was informed by John Nathan-Turner that although Langford was to be re-hired for another year, Baker was not. The poor viewing figures attained by the show's return had led to renewed discussions at executive level about the future of *Doctor Who*. Against his wishes, the producer was instructed that the least successful element in the BBC management's eyes – the Doctor himself – should be replaced. The news was kept quiet until the end of November when the national papers reported rumours of the actor's "sacking" – the same day that Baker himself made guarded comments about his time on the show on *Saturday SuperStore*, prior to starting rehearsals on *Cinderella* with Nathan-Turner in Brighton. The rumour was confirmed in mid-December, along with the news that Baker had turned down an offer to record one further four-part serial at the start of the new season in which he could hand over to his successor. One of Baker's final duties in his capacity as the Doctor was an appearance in costume as a guest panellist taking part in a quiz on the popular science programme *Tomorrow's World*, shortly after his departure had been announced in the press.

Nathan-Turner had been planning to leave *Doctor Who* himself, and with the absence of any other regular production team members there had been no formal plans laid for Season Twenty-Four. There was no script editor hired to replace Eric Saward, no scripts pending production on file, and now there was not even an actor to play the Doctor. Retained on *Doctor Who* as producer when his proposals for other new series were rejected, John Nathan-Turner found his new Doctor in early January when attending a performance of *The Pied Piper* in London. This was Sylvester McCoy, a performer whose television and stage experience comprised an eccentric mixture of slapstick comedy, mime, bizarre stunts and intense drama in shows as diverse as *Vision On*, *The Secret Policeman's Ball* and *The Last Place On Earth*. Auditions (reportedly just a formality to appease BBC management) were held, with Janet Fielding hired to play scenes opposite the auditionees, which included Ken Campbell, McCoy was confirmed as the new Doctor at the end of February, and in due course his casting was announced to the press and a photo-opportunity arranged, McCoy joined by Bonnie Langford on the threshold of the TARDIS prop, which was erected for the occasion in the *Blue Peter* garden.

Having hired a young writer called Andrew Cartmel as script editor in mid-January, Nathan-Turner and his new team set about creating a new character for the Doctor – a figure who, despite his comical exterior and mannerisms, would in fact be a sensitive and serious humanitarian. The first script for the new Doctor was developed rapidly by Pip and Jane Baker, who revised a previously unused storyline into a science-fiction adventure based around the real-life phenomenon of 'strange matter'.

In his new role, McCoy was soon attending his first conventions in America, where Jon Pertwee was also doing a short tour to promote the series. It was at an American convention in late March where Patrick Troughton succumbed to a fatal heart attack. Only a few months earlier, it had been suggested in the press that both Pertwee and Troughton would be prepared to return to the series to play the Doctor yet again. By this time, British audiences were being given a chance to enjoy the early Tom Baker serials again as certain stories showed





Left:
Mel (Bonnie Langford)
and the Doctor
(Sylvester McCoy)
discuss their fee with
the TollMaster (Ken
Dodd) in *Delta and the
Bannermen*.
Photo © BBC

Below:
The Doctor and his
companions on
Iveworld come face to
face with the guardian
of the Dragonfire.
Photo © BBC Video

Far left:
The new Doctor faces
his first adversary, a
Tetrup, in *Time and
the Rani*.
Photo © BBC Video

up on the new European satellite station *SuperChannel*. In late spring, two previously missing Troughton film recordings, *The Faceless Ones* Episode 3 and *The End of the Daleks* Episode 2, were returned to the BBC archives.

The Bakers' serial started recording over the first weekend of April under the title of *Strange Matter* – although it was retitled *Time and the Rani* prior to transmission. McCoy's first work on the series was conducted on location – a quarry – where a press call was held featuring the Seventh Doctor in both his new costume and the oversized garb of his predecessor. This OB work was in turn covered by a team from *Breakfast Time*, who previewed the new season in early May, just as the serial was concluding studio recording. In the same month the BBC gave the two Aaru movies another screening in Saturday morning slots.

The second serial of the season was *Paradise Towers*, a four-part submission from Stephen Wyatt, a theatre and radio writer who had been contacted by Nathan-Turner. The storyline was inspired by *High Rise*, a novel by JG Ballard. *Paradise Towers* started production with two days of OB work at a swimming pool in mid-May, with recording continuing into June – during which time McCoy promoted his new role on the BBC Saturday morning show *It's Wicked*. Nathan-Turner continued his commitment to hiring big-name guest stars from various sectors of the entertainment world, with the casting of Richard Briers as the Chief Caretaker securing the story considerable press coverage.

The third and fourth serials of the year were to be made by the same crew. Both were three-part stories and both introduced potential new female companions – a necessary contingency since Bonnie Langford was

considering leaving the show at the end of the season. In a move that would become a set pattern for the next two years, it was decided that the first serial would be made almost exclusively on location using an Outside Broadcast team, while the second would be confined to the studios of BBC Television Centre. The production team spent two weeks in Wales recording *The Flight of the Chimeron*, a light-hearted escapade set in the Fifties which made great use of period music and would be retitled *Delta and the Bannermen* for transmission. Well-known stars such as Ken Dodd and Stubby Kaye joined the already wide array of household names appearing in the series, and the extensive location work was covered by regional BBC Wales programmes in July and by BBC Children's *But First This...* in August.

Although Sara Griffiths' performance in *Delta and the Bannermen* as the spirited Welsh motorcyclist Ray was popular with Nathan-Turner and Carmel, the decision was taken that the new companion would another rebellious teenager featured in the following story. Ace made her debut in *Dragonfire*, the concluding serial of the season which entered studio in late July, and was completed in mid-August, when the casting of Sophie Aldred as the Doctor's new companion was announced to the press. For Aldred, who had hitherto worked predominantly in theatre, *Dragonfire* was her first time in a television studio. By the

time her debut serial was transmitted she had also become a presenter on the children's educational programme *Corners*. *Dragonfire* also caused some consternation with viewers as it ended on a particularly graphic special effect of the head of the story's villain, Kane, melting. A number of complaints were aired on the BBC's *Points of View* programme. Around July, the rights to produce a movie version of *Doctor Who* were acquired by the production company Coast-to-Coast (later known as Green Light). Tim Curry was suggested to the press as the actor most likely to be cast as the Doctor, and it was indicated that location filming on the lavish big-budget cinema spectacular would take place at venues such as the Gambia, Lanzarote and at Stonehenge in Wiltshire. The summer and early autumn saw a steady stream of *Doctor Who* products on the market, despite the upheavals behind the scenes with the programme itself. *Doctor Who Magazine* cartoonists Tim Quinn and Dicky Howett issued their first collection in *The Doctor Who Fun Book* from Target (whose novelisation of older stories continued apace). Art prints of Frank Bellamy's work based on the show were available, Who Dares issued another artwork calendar for the new year, WH Allen published Peter Haining's *The Time-Travellers' Guide* and Mark Harris' *Build the TARDIS* books, Titan Books started their release of scripts with *The Tribe of Gum* (ie 100,000 BC) and model kits including a Cyberman were made available.

A few weeks after recording concluded on the season, *Time and the Rani* began transmission. After Season Twenty-Three's poor performance on Saturdays, the series had been shifted back to a weekday slot, this time 7.35pm on Mondays. A new arrangement of the theme was recorded by Keff McCulloch who would compose nearly all the synthesised incidental music for the season. A new logo for the series was devised by Oliver James, which featured alongside the TARDIS and the face of the Seventh Doctor in a new computer generated title sequence produced by CAL Video. *Radio Times* included a couple of short items introducing the new season and the new Doctor, focusing particularly on elements of *Paradise Towers*.

Despite heavy publicity on shows such as *It's Wicked*, *Open Air*, *Gong Live* and *Kibbey*, the ratings were still very low –

principally due to Granada's high-rating soap opera *Coronation Street* which would run in opposition to *Doctor Who* for the next three years. The critics were also scathing about the production of the show and McCoy's interpretation of the new Doctor, with an item attributed to the president of the *Doctor Who* Appreciation Society contributing to the storm. Reaction was largely negative on both *Points of View* and *Open Air*, with McCoy, Langford and Nathan-Turner appearing on the latter the day after *Time and the Rani* completed its broadcast.

The backlash culminated in an attack on the show's new-found comedy style launched via the BBC's *Did You See?* programme in November, and headed by several leading fans of the show including Ian Levine who, during the previous year, had ceased to be an adviser on continuity aspects of the show. The item emphasised the drastic fall in the series' viewing figures, and was aired the day before the twenty-fourth anniversary and the broadcast of *Dragonfire* – promoted as the one-hundred-and-fiftieth story. It was, however, only the one-hundred-and-forty-seventh to be screened, the *Doctor Who* production team having opted to interpret *The Trial of a Time Lord* as four separate stories in order to arrive at this landmark. Nevertheless, despite the critical hostility, the audience appreciation had been good and so the production team set about refining the characters of the new Doctor and Ace for the silver anniversary season...



Season Twenty-Five

Recurring Cast: Sylvester McCoy (The Doctor) with Sophie Aldred (Ace) featuring Terry Molloy (Davros) [7H]

Serials		Production Dates	Transmission Dates
7H	<i>Remembrance of the Daleks</i> (4)	04-04-88 - 29-04-88	05-10-88 - 26-10-88
7L	<i>The Happiness Patrol</i> (3)	26-07-88 - 11-08-88	02-11-88 - 16-11-88
7K	<i>Silver Nemesis</i> (3)	22-06-88 - 06-07-88	23-11-88 - 07-12-88
7J	<i>The Greatest Show in the Galaxy</i> (4)	14-05-88 - 18-06-88	14-12-88 - 04-01-89

Repeats: None

Writers: Ben Aaronovitch [7H], Kevin Clarke [7K], Graeme Curry [7L], Stephen Wyatt [7J]

Directors: Chris Clough [7L, 7K], Andrew Morgan [7H], Aar Wareing [7J]

Producers: John Nathan-Turner **Script Editor:** Andrew Cartmel

Studios: Television Centre Studio 3 [7L], Television Centre Studio 8 [7H, 7J]

Locations: London (various locations) Brentford, Middlesex [7H]; Greenwich, London, Arundel, Sussex [7K]; Warmwell, Dorset; BBC Elstree, Herts [7J]

	Ratings (m)	AI (%)	Working Titles
<i>Remembrance of the Daleks</i>	5.4	70	
<i>The Happiness Patrol</i>	5.0	66	<i>The Crooked Smile</i>
<i>Silver Nemesis</i>	5.5	70	<i>Nemesis</i>
<i>The Greatest Show in the Galaxy</i>	5.4	67	

Unused Story: Shrine by Marc Platt

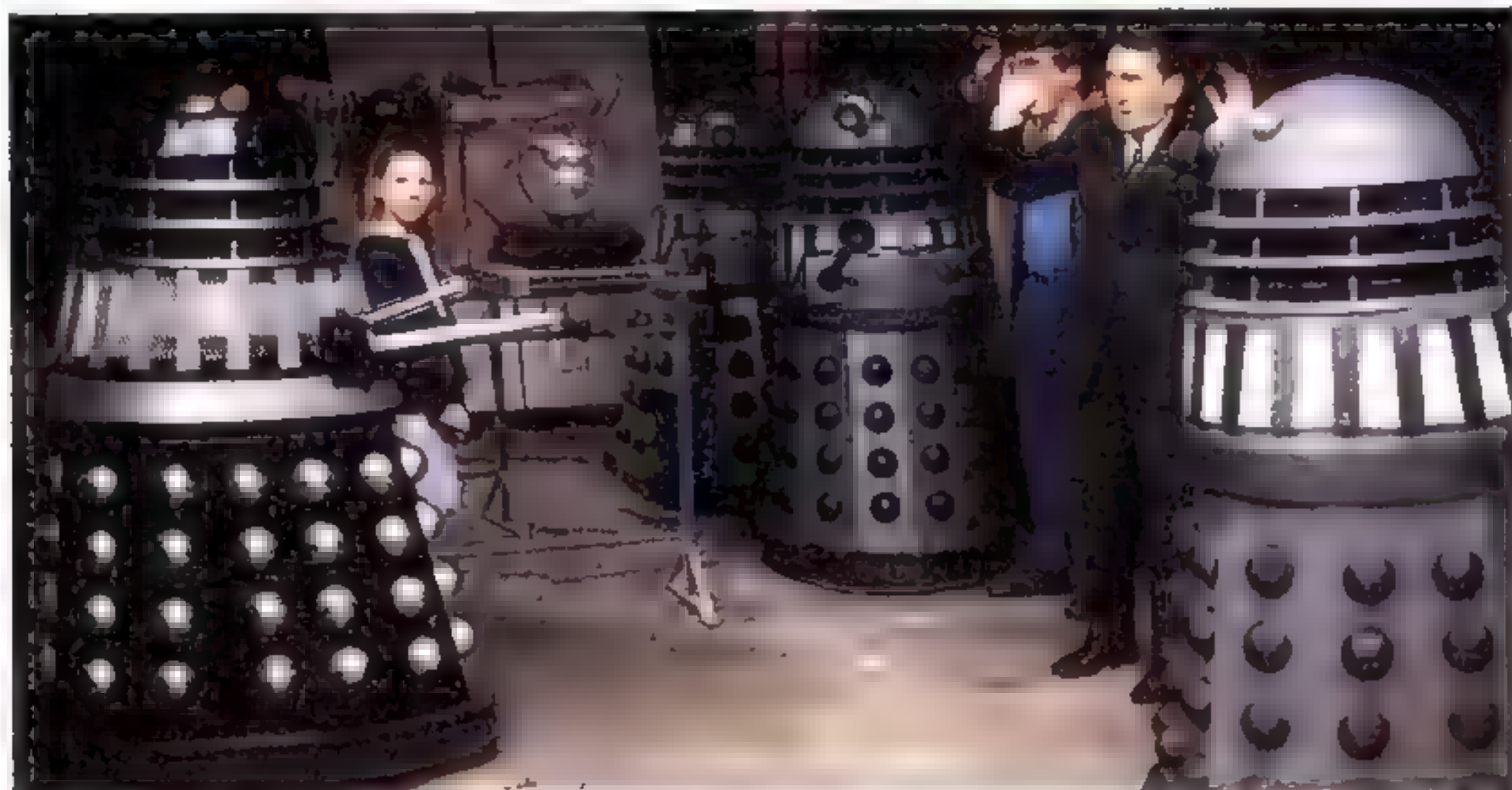
The silver anniversary year of *Doctor Who* saw the series continuing to maintain a high public profile. An early example of this was an appearance by Sylvester McCoy in costume as the Doctor, on the regional BBC news programme *Look North*, when he gave his views about a course in science-fiction which had just been launched at a local college. In February, the police box exterior of the TARDIS turned up in two different television programmes: the Comic Relief charity event and the sitcom *Chelmsford 123*. Then, in March, a number of press reports appeared about the planned *Coast to Coast* feature film of *Doctor Who*, which was said to be due to go before the cameras in the summer with a script by Johnny Byrne and a guest starring role (possibly as the Doctor's companion) for model-turned-actress Caroline Munro – who later married George Dugdale, one of the *Coast to Coast* producers. Meanwhile, in the *Doctor Who* production office, preparations were well in hand for the twenty-fifth season.

It was perhaps inevitable that in this anniversary season there would be a return appearance by the Daleks, giving McCoy his chance to battle the Doctor's most famous foes. *Remembrance of the Daleks* was commissioned from new writer Ben Aaronovitch after he had spent some time working with Andrew Cartmel on another idea (which would be revived the following year as *Battlefield*). In keeping with the anniversary theme, the story was in effect a sequel to the series' very first episode, *An Unearthly*

Child, the opening instalment of *100,000,000 BC*. At the same time it maintained continuity with the linked sequence of Dalek stories which had begun with season twelve's *Genesis of the Daleks* – an aspect which took on greater prominence after Aaronovitch decided, at the suggestion of visual effects assistant Mike Tucker, to incorporate Davros in the plot.

The next story to enter production was Stephen Wyatt's *The Greatest Show in the Galaxy*, originally scheduled third in the season's transmission order. The OB recording for the story, which took place in a quarry near Wareham in Dorset, was completed according to plan. The same could not be said, however, of the scheduled studio sessions, which had to be cancelled at a late stage when toxic asbestos was discovered at Television Centre. This almost led to the total abandonment of the story in mid-production – something which had happened only once before, with Season Seventeen's *Shada* – but the crisis was averted when John Nathan-Turner managed to arrange for the remainder of the recording to be carried out inside a huge tent erected in the car park of the BBC's Elstree Studios. This, however, presented a number of new problems – including extra noise from passers-by and from low-flying private aircraft offering sightseers a glimpse of the *EastEnders* sets – but as a welcome bonus it gave a particularly realistic look to the scenes set within the Psychic Circus tent.

It was while *The Greatest Show in the Galaxy* was in production





that a group calling themselves The 'Timelords' – alias The JAMMS, later to enjoy fame as The KLF – released a record entitled *Doctorin' the TARDIS*, which combined the *Doctor Who* theme tune with the melody of Gary Glitter's *Rock and Roll (Part 2)* and samples from The Sweet's *Blockbuster*. An airing on *Top of the Pops* in early June boosted the record's popularity, and it eventually reached Number One in the pop charts – a feat no other *Doctor Who*-related record has ever achieved.

The third story to go into production was *Silver Nemesis*, which was planned as the season finale. Kevin Clarke – another newcomer to the series – had been invited to come up with a special celebratory story to mark the silver anniversary and decided that the most appropriate monsters to include would be the Cybermen.

Another aim that the production team had in mind for *Silver Nemesis* was to reintroduce to the Doctor's character an element of the original mystery that they felt had been gradually eroded over the previous twenty-five years. They therefore asked Clarke to include in his scripts some lines of dialogue in which the seventeenth century sorceress Lady Penforde reveals that the Doctor possesses a dark secret and is more than just a Time Lord.

The production of *Silver Nemesis* was covered by a small crew from an American PBS station, the New Jersey Network, who had gained permission to make three documentaries about the series, this being the last. Produced and written by Eric Lusk, this would be transmitted (in America only) as *The Making of Doctor Who – Silver Nemesis*. It has since been made available in the UK on the BBC Video release of *Silver Nemesis*.

During July, the Timelords continued to milk the success of their *Doctorin' the TARDIS* record by releasing a remix version called *Gary in the TARDIS*, featuring vocals by Gary Glitter. *Coast to Coast*, meanwhile, announced that their *Doctor Who* film was now due to begin pre-production in September and start shooting in January 1989.

This season's all-studio story was *The Happiness Patrol* by Graeme Curry, another writer new to *Doctor Who*, who conceived it as an allegory of the effects of Thatcherism on late-eighties British society. It was the last of the four stories to go into production, but was always planned as the second in transmission order.

During August Nathan Turner was informed that, due to rescheduling arising from the BBC's coverage of the Olympic Games, Season Twenty-Five's transmission would have to be put back by several weeks. This disrupted plans that the first episode of *Silver Nemesis* should go out on the anniversary date itself, 23rd November, and to restore the position he decided to switch the transmission order of the season's last two stories.

Extensive publicity greeted the start of the new season when transmission finally got underway in early October. This included a *Radio Times* article entitled *Who's with Dr Who* – which, like many press reports, focused on the return of the Daleks – and an appearance by McCoy on the BBC's *Breakfast Time*.

The first episode of *Silver Nemesis* was broadcast, as planned, on 23rd November 1988. However, the second and third episodes actually received their debut screenings in New Zealand, where the entire story was premiered on 25th November. One unfortunate consequence of the swapping around the season's transmission order was that it gave rise to a number of continuity glitches – the most obvious being that Ace wears Flowerchild's distinctive earring on her jacket in *Silver Nemesis* before "discovering" it in *The Greatest Show in the Galaxy*.

The audience for Season Twenty-Five remained relatively small as *Doctor Who* continued to be scheduled opposite ITV's flagship soap opera *Coronation Street* – one of the UK's most popular programmes. Those involved in the production of *Doctor Who* could, however, draw some consolation from the fact that it had done considerably better in this 'graveyard' slot than any other BBC series in recent memory.

Above left:
The Doctor (Sylvester McCoy) meets talks the Kandyman (David John Pope) in *The Happiness Patrol*.

Below left:
The Doctor and Ace (Sophie Aldred) on their visit to *The Greatest Show in the Galaxy*.
Photos © BBC

Far left:
Russell (George Sewell) faces the wrath of the Daleks in *Remembrance of the Daleks*.
Photo © BBC Video



Season Twenty-Six

Recurring Cast: Sylvester McCoy (The Doctor) with Sophie Aldred (Ace) featuring Nicholas Courtney (Brigadier Lethbridge-Stewart) [7N], Anthony Ainley (The Master) [7P]

7N Battlefield 1
7Q Ghost Light
7M The Curse of Fenric 1
7P Survival 1

Production Dates
January - February
March - April
May - June
July - August

Transmission Dates
January 1989 - February 1989
March 1989 - April 1989
May 1989 - June 1989
July 1989 - August 1989

Right to Life

Writers: Philip Angwin [7N], Nicholas Martin [7M], Alan Turner [7P], Philip Angwin [7Q]

Directors: Martin Keating [7N], Nicholas Martin [7M], Alan Turner [7P, 7Q]

Producers: John Nathan-Turner Script Editor: Anthony Ainley

Studios: BBC Studios, Cardiff [7N, 7Q]

Locations: BBC Studios, Cardiff [7N, 7Q], St Martin's Theatre, Cardiff [7N], The Cardiff Arms Park [7N], The Cardiff Arms Park [7N], The Cardiff Arms Park [7N], The Cardiff Arms Park [7N]

Battlefield	1	1	1	1
Ghost Light	1	1	1	1
The Curse of Fenric	1	1	1	1
Survival	1	1	1	1

Unused Stones: Anthony Ainley, Nicholas Martin, Philip Angwin, Alan Turner

With Season Twenty-Five recorded, Sylvester McCoy and Sophie Aldred alternated further publicity work for *Doctor Who* with other acting assignments. McCoy went on to appear in a stage play entitled *The Zoo of Tranquility* in London, while Aldred continued to work on BBC children's shows including her regular presenting job on *Corners*. A silver anniversary party for the series was held in November 1988, with festivities centred about a *Doctor Who* Exhibition of props and costumes at the Space Adventure amusement ride in London. As Season Twenty-Six was given the go-ahead in October 1988, rumours about the possible *Doctor Who* movie were continuing to appear in the press, suggesting John Cleese, Dudley Moore and Bob Hoskins as favourites to become the new big-screen version of the Time Lord. Commemorative merchandise was also selling healthily, with anniversary reprints from Target Books, new cassettes and soundtrack albums from the BBC, a special commemorative first day cover and even TARDIS and Dalek clocks.

Four episodes of *The Ice Warriors*, previously believed lost, had been discovered misplaced on BBC premises in September, and these were screened at the National Film Theatre in London at the start of December as part of a two-day tribute to the programme. A few weeks later it was announced that a spectacular *Doctor Who* stage play would be making its debut in the new year. Originally the play was to have been jointly written by Andrew Cartmel and Ben Aaronovitch, who accordingly drafted a storyline which included elements as diverse as Stonehenge, a 1958 gunrunner from Algiers, a torch singer, a 1968 rock festival and some Samurai-like creatures called the Metatrax in an epic tale of how the Doctor set elaborate traps for a new generation of Daleks. The concepts were ambitious to stage, and proved unsuitable for the touring production that was envisaged, so the idea was dropped in late 1988.

It was Terrance Dicks' play, *The Ultimate Adventure*, which would enter rehearsals and open in Wimbledon before production got underway on Season Twenty-Six. This theatrical version of the series relied heavily on musical

numbers and state-of-the-art theatre effects. Jon Pertwee revived the role of the Third Doctor - now partnered with nightclub singer Crystal, French aristocrat Jason and the cute alien Zog. Terrance Dicks reused portions of his plot and dialogue from *Seven Keys to Doomsday*, and after rumours that Australian soap heart-throbs Kylie Minogue and Jason Donovan would be playing Crystal and Jason, the parts were eventually filled by Rebecca Thornhill and Graeme Smith with Stephanie Colburn as Zog.

Production on the new batch of television adventures got underway in early April 1989 when OB work began on *The Curse of Fenric* by Ian Briggs. As with the other stones of the season, the script delved deeply into the character of Ace and saw the Doctor cast in a guiding and teaching role. This was a facet which both McCoy and Aldred enjoyed, having discussed their aspirations for the series with the production team during the winter. McCoy was initially inclined to make this his final season, but early in the run was persuaded by Nathan-Turner to renew for a fourth season.

Work on *The Curse of Fenric* was covered by a crew from *Take Two*, a Children's BBC feedback show which promoted the serial under the title *The Wolves of Fenric* - in mid-April. Originally intended as the second story to enter production, *The Curse of Fenric* was shown third in the season. The reversal of recording





Above:
Mrs Pritchard (Sylvia
Syms) flanked by her
maids in *Ghost Light*.
Photo © BBC Video

Left:
The Doctor (Sylvester
McCoy) and Sergeant
Patterson (Julian
Holloway) are
surrounded by the
Cheetah People in
Survival.

Far left:
The Doctor and Ace
(Sophie Aldred) give
Morgaine (Jean Marsh)
and the Brigadier
(Nicholas Courtney) a
lift in *Rescue*.
Photos © BBC

order at the start of the season was a decision forced by the availability of Nicholas Courtney, who was to return in *Battlefield* as the retired Brigadier.

It was during production of *Battlefield* that problems of industrial action and stoppages at the BBC again occurred as location recording at Rutland Water was hit in early May, and studio recording a few weeks later was also disrupted. Sophie Aldred was placed in great danger, as well, when the glass water-tank which traps Ace at the end of Part Two began to crack, and she was lifted clear seconds before it shattered around her.

During June it was announced that Jon Pertwee would be succeeded by Colin Baker in the tour of *The Ultimate Adventure*. Baker's tenure on stage would stretch through to August. Pertwee was however a prominent figure in a publicity launch for some new titles from BBC Video, including the first Dalek serial. This was the first black-and-white release, and also the first in episodic format as opposed to a compilation.

Industrial action at the BBC had little adverse effect on the production team working on the final two stories of the season, *Survival* and *Ghost Light*. *Survival* was recorded totally on location in June 1989, and was written by Scots playwright Rona Munro. Munro's three-part story, which eventually concluded the season in transmission order, again confronted Ace with her inner feelings. The Doctor also came up against the Master for the first time in his latest incarnation. Motorcycle legend Eddie Kidd appeared in the serial, as a stunt double during the Doctor's motorbike chicken-run.

Ace's angst was also explored in the final *Doctor Who* serial in production. *Ghost Light* was developed by fan writer Marc Platt after the rejection of a submission entitled *Lungharnau* in which the Doctor found himself encountering his relatives in his bizarre ancestral home on Gallifrey.

A BBC press launch for the series was held in mid-August with McCoy and Aldred joined by Jean Marsh - at the same time as the owners of the movie rights, Coast to Coast, announced that filming would begin in Yugoslavia in March 1990. *Doctor Who* remained in its Wednesday night slot when the series debuted in early September. However, competition from *Coronation Street* and a major football match resulted in ratings of barely three million, lower than ever before. Appearances by McCoy promoting the series on *Saturday Roundshow* failed to improve matters significantly as ratings for *Ghost Light* hovered around the

four million mark. Another BBC press conference was called in mid-October to relaunch the second half of the season, this time featuring guest stars Nicholas Parsons and Julian Holloway with McCoy and Aldred.

At around this time, rumours began to circulate that the next season would be made for the BBC by an external production company, an increasingly common practice as the Eighties drew to a close. No firm go-ahead was given for a new season, despite



the fact that McCoy was under contract and that Aldred was due to appear in two further stories before Ace was written out. Donald Sutherland became the latest actor hotly tipped to become the movie Doctor as the year wore on, but despite the fact that the *Doctor Who* production office was still operative, there was still no firm decision on the future of the television series itself. John Nathan-Turner was still in place as producer but Andrew Cartmel had left the series to work as script editor on *Casualty*.

With no confirmation of further adventures, the Doctor and Ace walked away from five million viewers one night in December 1989, heading back for the TARDIS. The closing credits rolled, and for once there was no continuity announcement confirming that *Doctor Who* would be returning for a new series the following year.



The Nineties

Serials Repeated	Ratings (m)	Transmission Dates
An Unearthly Child (pilot)	1.7	26.08.91
The Time Meddler	2.5	03.01.92 24.01.92
The Mind Robber	2.3	31.01.92 28.02.92
The Sea Devils	3.2	06.03.92 10.04.92
The Dæmons	2.3	20.11.92 - 18.12.92
Genesis of the Daleks	2.2	08.01.93 - 12.02.93
The Caves of Androzani	1.8	19.02.93 - 09.04.93
Revelation of the Daleks	1.6	19.03.93 - 09.04.93
Grillfield	1.3	23.04.93 - 14.05.93
Planet of the Daleks	3.6	05.11.93 - 17.12.93
The Green Death	1.2	02.01.94 - 07.02.94
Pyramids of Mars	1.0	06.03.94 - 27.03.94
Other Television Broadcasts		
Resistance is Useless	3.5	03.01.92
Dimensions in Time	13.7	26.09.93 - 27.09.93
30 Years in the TARDIS	4.2	29.11.93
Radio Broadcasts		
The Paradise of Death	-	27.08.93 - 24.09.93
Doctor Who - Thirty Years	-	20.11.93
The Paradise of Death (rpt)	-	12.04.94 - 24.05.94
Whatever Happened To ...		
Susan Foreman	-	09.07.94
The Ghosts of N-Space	-	March 1996 (TBC)

1990

Having experimented with the release of *The Daleks* during 1989, February 1990 saw BBC Video begin to release generally unedited videotapes, starting with *100,000 BC* (called *An Unearthly Child*) and *The War Games*. In the meantime, *Doctor Who* stars Sylvester McCoy and Sophie Aldred were busy with other work on stage and on television, waiting for concrete news of the series' return. Although writers such as Ben Aaronovitch and Marc Platt had discussed possible storylines for Season Twenty-Seven, nothing was commissioned or fully scripted. It is likely that this would have been McCoy's final season, and Sophie Aldred was to have left after the second serial. Platt and Aaronovitch were to write the second and third serials respectively, which were linked stories set in London of the late Sixties and late Eighties. Aaronovitch and script editor Andrew Cartmel (who also intended this to be his final year on the show) hoped to introduce a new companion in the third story – a baby girl born in the Platt story would be grown up by Aaronovitch's. She was to be a young criminal whom the Doctor would set about educating.

In April 1990, fledgling satellite channel BSB began transmissions of the William Hartnell serials – albeit in a disordered sequence. During May, McCoy and Aldred retrieved their costumes from the wardrobe and joined K9 to present an edition of the BBC Schools programme *Search Out Science*. This edition, *Search Out Space*, was broadcast on Wednesday 21st November. Monday 6th August saw Bonham's auction house in London handling the first of a series of sales of costumes and props from the series on behalf of the BBC. A few weeks later, interviews with actors and production staff were recorded for broadcast as part of an entire weekend of *Doctor Who* material to be screened by BSB over Saturday 22nd and Sunday 23rd September. The event was hosted in part by John Nathan-Turner, who had left the BBC at the end of August. The channel merged with rival satellite network Sky in early November, and the repeats ceased. At the end of November, fans anxious to see the show back on the air organised a day of protest in which they bombarded the BBC with requests to bring *Doctor Who* back. The series was also the subject of *Cult Heroes*, a documentary series on BBC Radio 5 on Christmas Eve 1990. At the end of the year *Coast-to-Coast*, the company producing the much delayed movie, became known as Green Light and claimed a new pre-production start date of May 1991.

1991

February 1991 was a busy month for BBC Video. The video release of 1989's *The Curse of Fenric* featured extra material trimmed from the original broadcast, and on Tuesday 12th



February, Jon Pertwee and Sylvester McCoy recorded links for a new range of thematic video collections of single episodes from incomplete stories and other miscellaneous footage. The first examples, *The Hartnell Years* (which included the unscreened pilot episode) and *The Troughton Years*, both produced by John Nathan-Turner, were issued in June. July saw the return of an annual hardback publication devoted to the series in the form of the *Doctor Who Yearbook* from Marvel.

With most of the television serials already novelised by Target Books, a new range of adventures, set after *Survival* and featuring the Seventh Doctor and Ace, was launched by the parent company, Virgin Books. Virgin created a new imprint, Doctor



Who Books, for their *Doctor Who – The New Adventures*. The first novel, *Timewyrm: Genesys*, was published in mid-June 1991, with a new book every two months thereafter. The series later featured contributions from professional writers such as Terrance Dicks and Ben Aaronovitch, and fans such as Paul Cornell.

July 1991 saw the staging of a major *Doctor Who* Exhibition, *Behind the Sofa*, at the Museum of the Moving Image (MOMI) on London's South Bank. John Nathan-Turner organised a weekend of presentations, interviews and screenings over Saturday 6th and Sunday 7th July. The end of July saw various sources indicating that the BBC was about to assign production of the series to an independent company. However, in early August, *The Stage* indicated that *Doctor Who* had been dropped.

Never-ending rumours about the on/off future of the show took a bizarre turn when actor David Burton became the centre of rumours concerning a new series of *Doctor Who* after he was spotted driving a car which sported stickers promoting him as the new Doctor.

August Bank Holiday saw the first broadcast of the pilot episode version of *An Unearthly Child* as part of a series of programmes screened on BBC2 as a tribute to Lime Grove Studios, where the show had first been recorded. The version broadcast was slightly different from the one on *The Hartnell Years*. This sequence of archive material was arranged by members of the production team of the arts programme *The Late Show*, and prompted the development of a new documentary about *Doctor Who*. In December, Studio A at Ealing saw an anorak, voiced by comedian Steve Steen, providing links for *Resistance is Useless*, a thirty-minute overview of the series composed, in the main, of programme extracts.



1992

Resistance is Useless was transmitted on Friday 3rd January 1992 and heralded a hastily organised series of repeats in an early evening slot which the BBC which would eventually include a story from each Doctor. In the same month, a consignment of BBC film recordings returned from Hong Kong was found to include all four episodes of *The Tomb of the Cybermen*, a story rush-released by BBC Video in May. February also saw the recording taking place, under the auspices of John Nathan-Turner, for a number of other special BBC Video releases. At MOMI, Tom Baker recorded linking narration for *Shada*, and post-production work on that serial was completed – twelve years after it went before the cameras. The story was released in July with a free script book. Baker also recorded his memories of working on the series for *The Tom Baker Years* and Nicholas Courtney taped material to bridge the gaps in *The Invasion*.

Also reaching the shops in July 1992 were two more special compilation videos: *Daleks – The Early Years* and *Cybermen – The Early Years*. The BBC Audio Collection issued audio soundtracks of missing stories, beginning with *The Evil of the Daleks* and *The Macra Terror* (with narration from Tom Baker and Colin Baker respectively). Jon Pertwee had recorded links for an audio release



of *The Tomb of the Cybermen*, but in the light of its recovery and subsequent video release, this was shelved. September saw more material recorded for special video releases. Carole Ann Ford provided explanatory linking narration for *The Reign of Terror*, Michael Craze introduced *The Tenth Planet* and Colin Baker recalled his memories of the series for *The Colin Baker Years*. During 1992, *The New Adventures* created a new companion in the form of archaeologist Bernice Summerfield.

In October, news that the missing Episode 4 of *The Tenth Planet* had been recovered soon proved to be untrue.

Coincidentally, two versions of Michael Craze's links for the video release of this story had been shot, one explaining that the final episode was missing, one introducing the story as if it were complete.

The MOMI *Behind the Sofa* exhibition tour came to an end in early November, just as the new satellite channel UK Gold started to repeat *Doctor Who* on a daily basis from its first episode – again in a somewhat haphazard manner. The same month saw Alternative Software launch their *Dalek Attack* videogame and Marvel publish the first issue of **Doctor Who Classic Comics**, a four-weekly title showcasing archive *Doctor Who* comic strip material. Titan Books relaunched their script books range with an unmade adventure, Anthony Coburn's *The Masters of Lies*.

The twenty-ninth anniversary was celebrated by a BBC2 transmission of *The Demons*, the black-and-white film recording having being recolourised using a signal from an American home recording made during the early Seventies – a revolutionary process used the following year for video releases of *Terror of the Autons* and *Doctor Who and the Silurians*. Virgin launched two new ranges of factual books with *The Sixties* in October and *The Handbook: The Fourth Doctor* in November.



1993

The New Adventures moved to a monthly release schedule at the start of 1993. The BBC repeats resumed with *Genesis of the Daleks*, and the eventual champion of *Mastermind*, Gavin Fuller, answered questions on *Doctor Who* in his first round. The Thirtieth Anniversary was helping to secure the series a high profile, not just from fan protests on shows such as *Entertainment Express* but also from the BBC's lavish press conference for the launch of new videos in late April. One of the videos released in April was another extended story, *Silver Nemesis*, with the American *Making of Silver Nemesis* also included on the cassette. Late May saw the recording of *The Paradise of Death*, a special five-part BBC Radio 5 adventure written by Barry Letts and starring Jon Pertwee, Elisabeth Sladen and Nicholas Courtney, scheduled for transmission from late August. The producer, Phil Clarke, was also responsible for an hour-long documentary about *Doctor Who* for BBC Radio 2. A special ninety-minute film, commissioned by BBC Video, was planned to celebrate the anniversary itself. Entitled *The Dark Dimension*, it was written by Adrian Rigelsford and would have been a complex tale of how the Seventh Doctor was killed on an Earth of the future, and how a Fourth Doctor who had never regenerated encountered the Brigadier, Ace, several old enemies and a formidable new foe. The script also featured cameo appearances by the other surviving Doctors. The project was suddenly abandoned in early July.





During October and November 1993, a celebration programme was assembled by director Kevin Davies, who conducted interviews and recorded short drama inserts to link clips from the series in *Doctor Who: 30 Years in the TARDIS* (released on BBC Video in a revised form the following year as *More Than 30 Years in the TARDIS*). BBC1 also scheduled *Planet of the Daleks* for a Friday night repeat, with each segment introduced by a five-minute mini-documentary under the title *Doctor Who and the Daleks*. Six of these were made: *Bigger Inside Than Out*; *The Antique Doctor Who Show*; *Missing in Action*; *I Was That Monster*; *Crimefile - The Master* and *UNIT Recruiting Film*. At the end of the UNIT film, viewers were encouraged to call a telephone number given on screen. The curious heard a taped message from Nicholas Courtney's Brigadier announcing that *The Green Death* was to start a further repeat season in the new year.

John Nathan-Turner joined author David Roden to write *Dimensions in Time*, a pantomime-esque episode of *Doctor Who* called *EastEnders*, a crossover which would form part of the BBC's *Children in Need* celebrations over the anniversary weekend. The drama was recorded using a new 3-D process. Special spectacles which allowed viewers to enjoy the effect were available in many shops. This was the first time *Doctor Who* had featured on the cover of *Radio Times* since *The Five Doctors* ten years earlier. All the surviving Doctors and many old companions and enemies featured in a battle with the Rani in Albert Square and Greenwich.

1994

The biggest announcement of the year was that BBC Enterprises had entered into negotiations with Amblin/Universal Television in America and that Amblin producer Steven Spielberg was preparing to make an all-new series of *Doctor Who*...

As this news broke, Coast-to-Coast/Green Light reportedly struck a deal with Lumiere Pictures, who were to finance their long-awaited *Doctor Who - The Last of the Time Lords*. Although a new script was reportedly written by Denny Martin Flynn and names of directors including Nicholas Meyer and Leonard Nimoy were briefly associated with it, little was heard of the project after April.

In June, Virgin launched a second range for their Doctor Who Books imprint. *Doctor Who - The Missing Adventures*, novels intended to plug gaps between television adventures, were initially available every two months, although by September their popularity ensured that these became monthly releases.

During the course of the year Michael Crawford, Jim Dale, Michael Palin, Eric Idle, Paul McGann and Alan Rickman were all named in the press as potential new Doctors for the Amblin series, which reportedly had the working title of *The New Adventures of Doctor Who*. Other rumours mentioned a talking TARDIS, two streetwise American companions and the return of K9. David Burton briefly returned to the news as further investigations into the supposed British indepen-

dent production of *Doctor Who* were conducted, and among the merchandise to follow in the wake of the Thirtieth Anniversary was a series of Trading Cards from Cornerstone in America.

Following the success of *The Paradise of Death*, a second Barry Letts-scripted radio adventure for the Third Doctor was commissioned, *The Ghosts of N-Space*. Recorded in November for BBC Radio 2 (Radio 5 having been relaunched as a news station), it once again reunited Jon Pertwee, Elisabeth Sladen, Nicholas Courtney and new regular Richard Pearce, but transmission was delayed until March 1996.

Film Doctor Peter Cushing passed away after a long illness in August, followed by his *Dr Who and the Daleks* co-star Roy Castle in September. September also saw the release, by Marvel, of the first ever original *Doctor Who* graphic novel, *The Age of Chaos* written by Colin Baker.

Names of production teams, writers and directors began to seep out of Amblin/Universal but by the end of 1994 it transpired that no contracts had been signed with BBC Worldwide (formerly Enterprises) and none of the four major US television networks seemed to be interested in the series.

1995

In January, BBC Video scheduled the release of all six stories in the Key to Time sequence - Season Sixteen and Mary Tamm's Romana, to that point, having been unrepresented on video cassette.

Proving that *Doctor Who* was still affectionately remembered, British Telecom used the image of a Dalek in their "It's 1 to Remember" poster campaign, alerting British phone users to the forthcoming change in exchange numbers. At the same time pop stars Take That used a Dalek on the cover to their Number One CD *Nobody Else*.

Launched during the summer by BBC Audio were a range of audio books. These featured Jon Pertwee, Peter Davison and Colin Baker reading abridged versions of Target novelisations from their respective eras.

The Fox television network in America commissioned a script for a possible *Doctor Who* television movie, but made no commitment to its production, or to the instigation of a new series. The prospective producer of the film, Philip Segal, went on-record about his plans for new *Doctor Who*, saying that he wanted to capture the style and atmosphere of the series, but modernise the storylines and production designs. With the new script under development, fans of the series wait for Fox's decision...

